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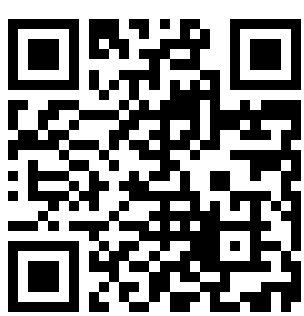

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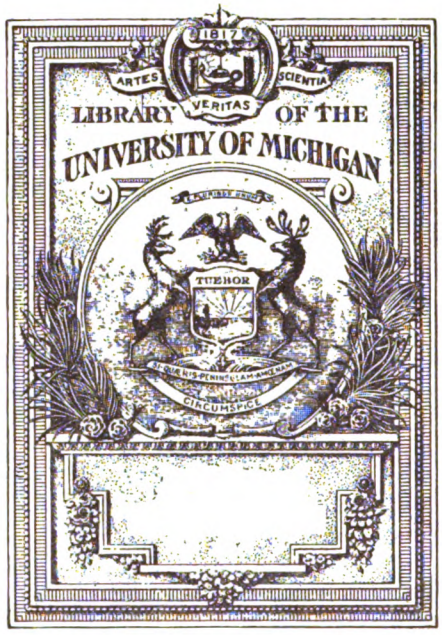

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THE FLEURON

A JOURNAL OF TYPOGRAPHY

EDITED

BY

STANLEY MORISON

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KARL KLINGSPOR

by

JULIUS RODENBERG

TOLSTOI remarks in one of his letters that the passion of an artist for his creation is of the very essence of art, and that without this passion no work of art can ever come into being. We sometimes find in very sensitive natures a passion for art which is more than a mere sympathetic appreciation of the work of the artist. In their case, however, this passion does not arise from the joy of their own creation, it is with them rather the expression of an ecstasy of soul: it does not materialise in creative work nor does it lie at the very foundation of their being, as is the case with the artist. Still rarer are those possessed of a special intuition for the manifestations of the artistic spirit and full of deep and passionate interest in all matters appertaining to art, so that they seem to participate in the artistic movement, and like the artist to be actuated by creative force instead of passive enjoyment. From their personality emanate as it were rays which stimulate the artist to create things which, without impregnation by the ideas of such a personality, would hardly ever have come into being. It is true that these creations are the work of the artist himself, but in some unfathomable way, felt, but not easily explained, they are tinged by the mind of the personality which inspired them. The latter in this way takes part in the creative process; moreover the inspiration very often develops into active participation in the work itself. This occurrence, which seems contrary to all the canons of free creative art, happens in type design. But can type really be called a purely artistic product? Is it not rather a product of industrial art? Yet among the many examples of modern types there are also some which may be regarded as truly artistic because in

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them the personality of the artist is paramount. Whenever the creative power of the artist is so strong that the impress of his personality is still clearly discernible in the finished type, even after it has passed through the long and complicated manufacturing process in the course of which the original design will in certain cases have been strongly modified, we may speak of a truly artistic type. A vigorous personality like that of Peter Behrens cannot be suppressed and therefore the founts designed by him maintain the imprint of his artistic intentions. This artistic intention is independent of any mutation of style produced by change of fashion to which every art, including that of lettering, is subject. By it is revealed the immutable and everlasting nature of art, which manifests itself even in type design.

But to ensure that the personality of the artist, his individual mode of expression, is not blurred by the exigencies of the technical process, not only presupposes sympathetic and harmonious co-operation of punch-cutter and artist but is the special concern of the guiding spirit of the type foundry aware of the responsibility entrusted to him. He advises and encourages the artist, and by studying his work devises methods for guarding the individual artistic design in spite of technical modifications, in short he discerns in advance the finished product in the preliminary sketch.

The renaissance of German printing, heralded in the eighties by the work of Heinz König for Genzsch and Heyse's type foundry in Hamburg and more especially by the appearance of the magazine *Pan* in the nineties, begins —almost on the stroke, so to speak, of 1900—with Heinz König's *Walthari* fount and the *Eckmann* type, brought out by the type foundry of the Klingspor Brothers, then still called "Rudhard's" foundry. It was the first German foundry which deliberately set out to employ artists for designing type. But the manner in which this is done and the way in which during the years following the artists who have most decisively influenced German book production grew and developed with growing refinement is due to the personality of Dr Karl Klingspor. His success is first and foremost an artistic success, and his method of participating in the creative process and guiding the design safely through all the obstructions of technicalities, so that the sparkle of the initial conception is still visible in the finished type, shows that the diverging

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forces of Art and Craft are here held together by one master-mind. This master-mind has left its impress on all the products of the foundry; and however diverse may be the different artistic personalities working for Dr Klingspor—men like Otto Eckmann, Peter Behrens, Otto Hupp, Rudolf Koch, Walter Tiemann—the founts created by them all show in an undefinable but very real manner the living touch of the man of whom Rudolf Koch says in the text accompanying one of his delightful silhouettes in *The Typefoundry in Silhouette, how a fount is made at Gebr. Klingspor's*:

> "Mächtig fördert das Werk mit tiefem Verständnis der Meister,
> lobt und tadelt zugleich, zweifelt, verwirft und erwägt,
> treibt den Armen dadurch zu immer erneuter Bemühung
> bis die Zeichnung am Schluss doch beide lobet zugleich."

Like Herr Koch in the above verses, both Prof. Eckmann and Prof. Behrens have paid a special tribute to the helpful co-operation of Dr Klingspor —the former in his foreword to the *Eckmannschrift* and the second in his introduction to the *Behrensschrift*. The "Eckmann," the "Behrens," the "Koch," and the "Tiemann" style are in one sense all emanations from one single style which I should like to call the "Klingspor style."

Like all pioneers Dr Klingspor possessed a divining-rod with which to search out hidden springs and to quicken the latent forces of a time eager for a reform of printing. His energy, his tenacity in keeping to that which he had found to be right, his extremely careful and conscientious method of working, his vigorous activity and the clearness of his judgment are comparable to those of William Morris. (I here think of Morris as the great typographer only, without touching any of his other activities.) Morris as well as Klingspor chose the same path which led from the depths of a degenerate trade to the heights of fine printing. Morris however initiated this movement and thus set the example, though Dr Klingspor cannot be said to have come directly under his teaching. English influence on German book production—apart perhaps from Melchior Lechter—became effective after Dr Klingspor had already accomplished his first successes, and even then it was not so much the Kelmscott as the Doves Press whose influence became paramount. At the age of 57, possessed of ripe artistic experience, Morris began the reformation

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of English printing after having fundamentally renewed and invigorated the whole range of English Arts and Crafts. Klingspor was 24 years old when in 1892 he joined the Rudhard foundry in Offenbach-Main, which his father, a well-known manufacturer of Giessen, bought for his two elder sons Karl and Wilhelm. This foundry, which had existed since 1841, was a provincial concern of no special importance. Young Klingspor, trained for the tobacco trade, had still to acquire the experience which Morris already possessed in such a remarkable degree when he founded the Kelmscott Press. But providence had endowed him with qualities and capacities already noted, which not only enabled him to attain in a remarkably short time the practical experience and knowledge which he lacked but also to transform the insignificant foundry into one of the leading establishments of the country. The books of the Kelmscott Press represent from first to last a complete, and in its way, perfect whole, while Klingspor had to feel his way and experiment for some years before he astonished the German public by the results of his experiments. There is an appearance of sameness in the level of excellence of the Kelmscott Press books; they are, as it were, the swan song and harmonious conclusion of an active life. Just then Klingspor's career commenced. He plunges into the stream of the new artistic life and grips it where it has a message for him. Like Morris Klingspor is devoted to high ideals which together with the seriousness and distinction of character give that personal note to the products of his foundry which we have designated the "Klingspor style." This idealism had all the more play, since he was aided by his brother, Wilhelm Klingspor, who died two years ago. He joined the foundry in 1895 and was to him a wise, conscientious and helpful co-worker, fully alive to his responsibilities and possessed of a fund of good spirits and a capacity for work far in excess of the usual share of a partner.

By the change of name from Rudhardsche Giesserei to Schriftgiesserei Gebrüder Klingspor in 1906 the two brothers gave outward expression to the complete alteration brought about by changed aims and activities. Their ideal was to direct the new artistic forces which began to crop up everywhere about 1900 to the revival of printing and lettering and incidentally all things connected with the production of books. This was done with an

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ABCDEFGHIJKLMNOPQRSTUVWXY ZÆŒßſzabcdefghijklmnopqrſtuvwxyz	Eckmannsdrift 1900
ABCDEFGHIJKLMNOPQRSTUVWXYZÆ abcdefghijklmnopqrſtuvwxyzchckſchfſtſi	Behrensdrift 1901
ABCDEEFGHIKLMNOPQURSTUVW XYZÆŒ abcdefghijklmnopqrſtuvwxyzſch	Behrens-Antiqua 1908
ABCDEFGHIJKLMNOPQuRSTUVWXY *ZÆŒ abcdefghijklmnopqrſtuvwxyzchckſchfff*	Behrens-Kursiv 1907
ABCDEFGHIJKLMNOPQRSTUVWXY ZÆŒabcdefghijklmnopqrſtuvwxyzchckſch	Behrens-Mediäval 1913
ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijkl mnopqrſtuvwxÿzchckſchfffiflſtſſiſtſhtz	Liturgisch ⟨Hupp⟩ 1906
ABCDEFGHIJKLMNOPQRSTUVWX YZÆŒabcdefghijklmnopqrſtuvwxyz	Hupp-Antiqua 1909
ABCDEFGHIJKLMNOPQRSTUVWX YZ abcdefghijklmnopqrſtuvwxyzäöüch	Hupp-Unziale 1909
ABCDEFGHIJKLMNOPQRSTUV WXYZabcdefghijklmnopqrſtuvwxÿzchckfffiflſſ	Hupp-Fraktur 1910
ABCDEFGHIJKLMNOPQuRSTUVWXY Z abcdefghijklmnopqrſtuvwxyzchckfffiflſtſſiſtßtz	Maximilian ⟨Rudolf Koch⟩ 1914

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Maximilian-Antiqua (Koch) 1914	ABCDEFGHIJKLMNOPQRSTUVWX YZ1234567890
Magere Kochschrift 1921	ABCDEFGHIJKLMNOPQRSTUVWX YZ abcdefghijklmnopqrstuvwxyzchckſchffffiflſtſſ
Deutsche Zierschrift (Rudolf Koch) 1921	ABCDEFGHIJKLMNOPQRSTUV WXYZ abcdefghijklmnopqrſtuvwxyzchſch
Frühling (Rudolf Koch) 1914	ABCDEFGHIJKLMNOPQRSTUV WXYZ abcdefghijklmnopqrſtuvwxyzchckſchffffiflſſtſtßß
Koch-Antiqua 1922	ABCDEFGHIJKLMNOPQRSTUVWX YZÆŒ abcdefghijklmnopqrſtuvwxyzchckſchffffiflſt
Koch-Antiqua-Kursiv 1922	*ABCDEFGHIJKLMNOPQRSTUVW XYZÆŒ abcdefghijklmnopqrſtuvwxyzchckſch*
Grobe Koch-Antiqua 1924	ABCDEFGHIJKLMNOPQRSTUVWXY ZÆŒabcdefghijklmnopqrſtuvwxyzchckſchffffiflſt
Neuland (Rudolf Koch) 1923	ABCDEFGHIJKLMNOPQRSTUVW XYZÄÖÜ+1234567890
Tiemann-Mediäval 1909	ABCDEFGHIJKLMNOPQuRSTUV WXYZ Œ abcdefghijklmnopqurſtuvwxyz
Tiemann-Kursiv 1912	*ABCDEFGHIJKLMNOPQuRSTUV WXYZŒ abcdefghijklmnopqrſtuvwxyz*

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ABCDEFGHIJKLMNOPQRSTUVW XYZ abcdefghijklmnopqrſtuvwxyzchckſchſſfiflſtſſſi	Tiemann-Fraktur 1914
ABCDEFGHIJKLMNOPQRSTU VWXYZ Æ abcdefghijklmnopqrſtuvwxyz	Tiemann-Gotisch 1924
ABCDEFGHIJKLMNOPQRSTU VWXYZ abcdefghijklmnopqrſtuvwxyzchckſch	Peter Schlemihl ⟨W. Tiemann⟩ 1914
ABCDEFGHIJKLMNOPQRSTU VWXYZ abcdefghijklmnopqrſtu	Narziß ⟨W. Tiemann⟩ 1921
ABCDEFGHIJKLMNOPQRSTUVWX YZÆŒ abcdefghijklmnopqrſtuvwxyzſch	Tiemann-Antiqua 1923
ABCDEFGHIJKLMNOPQRSTUVWX YZ abcdefghijklmnopqrſtuvwxyzchckſchfffiflſt	Tiemann-Antiqua-Kursiv 1926
ABCDEFGHIJKLMNOPQRSTUVWXYZÄÖ ÜCHFFTT1234567890	Hammerschrift 1923
ABCDEFGHIJKLMNOPQuRSTUVWX YZ abcdefghijklmnopqrſtuvwxyzchckſchfffiflſt	Fette Kochschrift 1910
ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrſtuvwxyzchckſchfffiflſtſſſiſſiſtßtzüttæœ 1234567890	Klingsporschrift ⟨Rudolf Koch⟩ 1926

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Venus-Gärtlein

Oder

Viel Schöne außerlesene Weltliche Lieder

allen züchtigen Jungfrauen

et

Jungen-Gesellen zu Ehren

und

durch Vermehrung

etlicher

newer Lieder auffs Neue zum Druck

befodert

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MÜNCHEN · HYPERION-VERLAG

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astonishing versatility; and the story of the Klingspor foundry is in a certain sense an epitome of the artistic aims of the last quarter of a century. For letter forms—paradoxical as it may appear—especially provide a gauge for the power and intensity of these aims, and just as the text gives the key to the meaning of the old primitive woodcuts, the character of the letters reflects the artistic aims of a given period. As it happens in every work of art that the typical (the object represented) unites with the individual (in the personality of the creative artist) and by their commingling produces a work of art, so also in the art of lettering the typical forms of the roman script, the black-letter, the gothic and semi-gothic only acquire artistic qualities through being imbued with the artist's mind.

It was characteristic of all artistic endeavour at the end of the century to shun everything typical and strongly to emphasise the individual. One is *determined* to create something new and this desire often expresses itself passionately and impetuously. A brisk forward movement springs up which preaches the break with tradition and freedom from rigidity and formalism.

The years from 1892 when he took possession of Rudhard's foundry till 1898 are Klingspor's period of preparation. During these years the new artistic ideals ripened towards fruition. The year 1899 marked the end of the period of preparation, for in this year five new founts were begun, among them the *Walthari* by Heinz König and especially the *Eckmannschrift*, the appearance of which a year after initiates the important development of the foundry. Another artistic event is coincident. In 1899 the "Artists' Colony" at Darmstadt was founded by the art-loving Grand Duke Ernst Ludwig of Hesse, which Peter Behrens was invited to join in 1900; next to J. Olbrich he became the leading personality of this group.

At the same time the exultation of the young generation over the discovery of new ideals overbalanced their artistic accomplishments. However sonorous the shout of "away with tradition" sounded, it proved impossible to shed it at once and altogether like an old garment. The stormy measure of the movement gave no time for clarification, here and there dross remained. That is the reason why part of the artistic work of this first period seems strange to-day, its boldness excites admiration but it cannot be called great

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except from a historical point of view. This applies to the first founts, to the *Eckmann* and in a certain sense also to the *Behrensschrift*. They still bear the stamp of transition and have not yet reached the maturity of the later founts of Behrens and those of W. Tiemann and R. Koch.

As early as 1888 Heinz König of Lüneburg, the designer of the *Walthari*, had produced a vigorous roman type (called *Römische Antiqua*) still used to-day (especially by Otto von Holten, Berlin) for the Hamburg type foundry of Genzsch & Heyse. In this he had made use of existing material for the capitals and only designed the lower-case letters. He reformed the fount by improving the individual letter, a principle which Morris applied somewhat later. The *Walthari* however is König's most personal creation. In consequence of the flourished versals this semi-gothic type is a transitional fount and is still met with in headings though no longer used as a book fount. The praise bestowed on it by Prof. Loubier is probably meant less for the type than for the press-work, and the perfect adjustment of picture to text already foreshadows the later Klingspor books which rank among the best examples of fine printing the German revival has produced. Klingspor, by the way, was first among German typefounders to print at his works books for private circulation, an idea since taken up by other foundries. These books form a magnificent record of the work done by his foundry. Only the first, the Schneider Essay, is printed outside (by Schirmer & Mahlau of Frankfurt a/M.), though, under his supervision and the assistance of that excellent typographer Heinrich Wallau of Mayence, all the others were done at the foundry's own press. In 1905 König designed still another type for the Klingspor brothers, the so-called *König-Antiqua*, a modernised uncial in which the artist aimed at reproducing the penstrokes of the classical forms.

Among the types published in 1900 I should like to mention the *Offenbacher Schwabacher*. This fount has been largely used, for instance, in the Hymnal of the reformed Church of Saxony (1911) and belongs to the rather rare examples of church service books in which traditional ugliness has yielded to artistic ideas. All these founts however are only the precursors of the type designed by Otto Eckmann, who died in 1902 at the age of 37. The appearance of this type in 1900 created a sensation and the immense success

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of the fount raised the Klingspor foundry at once into the foremost rank and gave a tremendous impulse to the German printing trade. In view of the acclamations which greeted its arrival it is all the more remarkable, that it maintained its dominant position only for a comparatively short time. During the first years it was often used in books and in a slightly heavier form for jobbing work. Then it begins to be ousted by other types made by Klingspor himself, still more in conformity with the feeling of the time and intrinsically possessed of higher artistic value. To-day, when we can look at the whole movement historically, it is easier for us than for contemporaries to judge and to distinguish between the permanent artistic value of the type and its symptomatic significance. The very fact that for the first time a fount was named after the designer appears to me to mean more than a mere external connection; in this case it indicates that the fount is so stamped with the personality of the artist that it marks the culmination of his aesthetic and decorative aims.

It is characteristic of Eckmann that his whole mind is consciously set on striking out in a new direction. He is not aware that all development is gradual and that his own art is bounded by tradition to a far greater extent than he in the least realises. His type is not designed with a pen but a brush. This wilful deviation from custom is due to the study of Japanese woodcuts to which Justus Brinkmann had directed his attention. Japanese influences are also evident in French letter design during the nineties—only to mention Auriol and Grasset. Eckmann's predilection for plant ornament also goes back to these studies. His ornament is strictly conventional and akin to his letter forms. Long before working at the fount Eckmann had already designed, for book-covers, lettering of the same character as his type. This is perhaps most evident on the cover of the weekly *Die Woche*, done at the same time (1899) which, bearing the famous "7," only disappeared in 1924, while the lettering of the title "Die Woche" is still the same as in 1899. Eckmann's lettering is organically linked with his ornamentation; it is therefore a matter of surprise that the ornaments designed to match his fount are of a too sketchy and pictorial character.

The *Eckmann* claims to be, as we have said before, something radically

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new and it is quite true that it lacks all traces of the archaising character of the first founts already mentioned. It astonishes by the boldness with which the barriers of tradition are broken—one of the reasons why it created such a sensation when it appeared. But this is also one of the sources of its weakness. If Eckmann says in the preface to his "specimen" that as far as the artistic work which serves as a pattern goes, it is entirely immaterial whether it be done with a pen or with a brush, and chooses the brush, he fails to realise that script, even though it arises organically out of the creative power of the artist, yet is subject to certain inherent laws of its own which cannot be slighted. This failure to differentiate appears also in the attempt to combine in his script roman and black-letter. His starting-point is the roman because in Eckmann's opinion the roman form best satisfies the demand for clearness. He had in mind the form of black-letters of the nineteenth century which was vitiated by being overladen with flourishes. In contrast with it he emphasises the easy legibility of the roman letters which however can only be called beautiful in a restricted sense. Eckmann's script aims at infusing warmth and life into the petrified letter form. The result of this attempt of Eckmann is a highly original, unconventional, pictorial script. So novel was it that the punch-cutters only reluctantly yielded to this departure; nevertheless, the relations of the artist with the punch-cutter Louis Hoell, who afterwards went to Messrs Bauer's foundry and there cut among others the types designed by E. R. Weiss, F. H. Ehmcke and the Bremer Presse type of Dr Willi Wiegand, turned out to be most harmonious.

The *Eckmann* type pointed the way to new creations and, in doing so, it fulfilled its mission, until others came who went deeper into the problem and restored the clear distinction between roman and gothic. The *Eckmannschrift* is a protest against the gothic script of the nineteenth century. However Eckmann fails, in fusing both kinds of script, to do justice either to roman or to gothic; nevertheless his type has a peculiar fascination due to the close fitting of the text and the evenness of the letter forms which is accomplished by each letter falling into a narrow oblong. This is particularly clear when the type is used in book printing. Good examples are: Max Martersteig, *Der Schauspieler*, published by Eugen Diederichs (1900), and the

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pamphlet by Otto Eckmann, *Weltjahrmarkt Paris*, published by S. Fischer, Berlin. Both books were printed by Breitkopf and Härtel in Leipzig. The whole joy of the discoverer resounds in the proud final words of the first of the two books which vary the old printer's adage: *Gott grüss' die neue deutsche Kunst.* In the following years the Steglitzer Werkstatt, which is important for the development of the art of printing in Germany, has used the *Eckmannschrift* for much of its job printing, as, for instance, for its famous prospectus. While, however, in the two books above mentioned the page has a greyish look, Klingspor himself published the most beautiful example of the *Eckmannschrift* in a rich tone of black in his private edition of Gustav Kühl, *Die Psychologie der Schrift* (1904). Especial attention should also be directed to the splendid specimen book which opens up the series of those masterly type specimens of which the Klingspor Foundry may be justly proud. The excellent effect of the *Eckmannschrift* on a page may be seen in Konrad Falke's *Marienlegenden*, just printed by Hans Schatzmann in Horgen, near Zürich, for Rascher & Co.

In contradistinction to Eckmann's type, the fount of his friend Peter Behrens, the *Behrens* type, designed during the years 1900–1902, is directly based upon pen-lettering. Like Eckmann, Behrens seeks to give expression to what was then a new idea that the ordinary objects of daily life should be marked by an artistic spirit, and he says that nothing is more justifiable than to evolve a script which bears the impress of the spirit of our time. While Eckmann makes the roman letter his starting-point, Behrens bases his type on the MS. gothic hand. Eckmann's field is decorative art and the brush the tool with which he designed his type in the spirit of his pictorial ornament —thus importing a foreign, i.e. pictorial, element into his type design. Behrens, the architect, makes his fount express the formal regularity of architecture. The clear methodical structure of the *Behrens* type, with its austerity, fitness and proportion, betrays the master hand which built the German Embassy at St Petersburg, the offices of the A.E.G. (Allgem. Elektrizitäts Gesellschaft) at Berlin and his own house at Darmstadt. It is just this architectural spirit that strongly emphasises the horizontal and the vertical and eliminates the oblique lines. The crossbars of A E F G H are in line

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with the tops of the lower-case. There is a marked restraint in the design and yet a sense of intoxication, for this restraint conceals a strong and almost passionate emotion, and Schlegel's term of "frozen music," which he used of architecture, might be applied to it; Ehmcke compares it less aptly to steel framework. Both types agree in the desire of aiming to be a German script, but they differ in the starting-point; by this bold departure, i.e. intermingling the characteristic points of both roman and black-letter to the extent of eliminating the essential characteristics of both, the historical justification of the two scripts is called in question. Time has not taken sides with the two artists; the experiment failed, and in this sense I should like to call the two founts transitional—they are brought forth by a time of "storm and stress." In his later types, his *Antiqua* and *Mediäval* (old face), Behrens has returned to a clear differentiation between the two forms of script. But the so-called *Behrens* type already contains the elements of his *Antiqua*. The *Behrens* type, the use of which covered a far wider range than the *Eckmann*, projects into the later development and is much more organically connected with it, while the *Eckmann* type remains a detached phenomenon.

If the *Behrens* type is in the historical and aesthetic sense a step further on the road of development beyond the *Eckmann*, this is true only of the type itself, not of the ornament accompanying it, which Behrens designed. It is essential that typographic ornament be subordinated to the letters, which must remain paramount in a printed book. Between Eckmann's letters and his ornament there is only a slight organic connection, because the character of his ornament is inappropriate for book decoration, though it is spirited and truly ornamental. Behrens carries the rigid geometrical order which gives an appearance of glistening metal to his letters, also into his ornament—and stifles it. The *Festschrift* of the Darmstadt Colony, 1902, in which the *Behrens* type was used for the first time, is fairly lavishly decorated, but as time goes on, ornament is more sparingly used and in the great edition of the Upanishads, published by Eugen Diederichs in 1914 and printed under the supervision of F. H. Ehmcke at the Düsseldorf School of Arts and Crafts, it disappears entirely. But how masterly a man like Klingspor is able to handle

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the rigid framework of Behrens' ornament is seen in his two private publications of 1905, the English edition of Kühl's *On the Psychology of Writing* and the short and valuable essay by Friedrich Schneider, *Mathias Grünewald und die Mystik*. The two books with the rich blackness of the printed page and the beautiful press-work (see especially the opening page of Schneider's essay with the magnificent initial letter) reveal the master printer who turns his material into a real work of art. Klingspor has here outrun the development of his foundry; while there the preliminary steps are being taken, he has already reached a very high standard in his printed work.

I have gone somewhat deeply into the story of the first two founts because I wished to emphasise their historic importance. They prepare the way—and this can be taken as the task entrusted to them—for a purer and more mature appreciation of the nature of fine printing. For at this point an apparent reaction sets in which harks back to tradition. But the acquired independence remains; there is no slavish imitation, but new life springs forth out of old roots. The movement is specifically German, because it started from the dispute about roman *or* black-letter, and after the failure to fuse the two kinds the dispute was renewed and subsequently settled by the answer roman *and* black-letter.

I should like to say a few words in this connection about the fact that the Germans are the only nation that retains black-letter with a tenacious energy, not always understood by other countries. Without touching on the practical or even the artistic point of view regarding a uniform script, which would only cause needless discussion, I should like to point out that both forms owe their existence to historical developments, so that the black-letter is in no way an artificial product but an historical growth and for this reason alone has the right of existence. From an artistic point of view it would be a matter of regret if the black-letter was sacrificed to the craze for uniformity and a beautiful individual trait thus lost to the world.

The apparent reaction is connected more particularly with the name of Otto Hupp. This excellent designer of heraldry and lettering gave a new feeling to the old forms, from which he derived his inspiration. Before turning more fully towards this artist's work, we must consider the later founts of

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Peter Behrens in which a marked change is seen to take place which seems to me to be characteristic of the whole artistic development of the Klingspor foundry. It is first apparent in the *Behrens Kursiv* (italic) designed during the years 1906–1907. Here, although the forms are still strongly akin to the first *Behrens* type, he finally abandons the attempt to fuse the two scripts. Later results of this change of view-point are the *Antiqua* and the *Mediäval*, while the transitional stage is marked by the cursive. A cursive black-letter script was not designed till the advent of Rudolf Koch, the foremost designer of modern black-letter.

Just as the Behrens Cursive is related to the *Behrensschrift* it also contains certain characteristics later found in the *Behrens Antiqua* and his *Mediäval*. To my mind it proves the superiority of an artist if the homogeneity of his various founts is evidenced in the general structure rather than in the details of his type design—just as the family likeness of blood relations does not show so much in this or that characteristic trait (though this also occurs) but is hidden away and only manifests itself in certain gestures and changes of expression. In the preface to his *Behrensschrift* the artist aptly compares the reading of printed script with watching a bird's flight or the gallop of a horse. Both appear graceful and pleasing without disclosing details of the animal's limbs or their various movements. Only the rhythm of its lines is apparent and this is also the essential point in type design. On it and not on the shape of the different letters the artistic value of a type depends. This is the crux in fashioning a new type and everything depends on the personality of the type founder assisting the artist. For only the harmonious co-operation of both can bring out the desired rhythm of line. The wish to make this essential quality of a fount apparent probably suggested to Karl Klingspor the happy idea of originating the "Hausdrucke" (private Press books) which constitute a series of books of high artistic merit, where the rhythm of line essential to a good type shows far more strikingly than in the ordinary Type Specimen book with its necessary multiplicity of detail.

In looking at this essential quality in the *Behrensschrift* as shown in the English edition of the Kühl treatise *On the Psychology of Writing* or in *Die Neue Buchkunst* printed by Poeschel & Trepte and published by Rudolf

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Konzert
der
Frankfurter
Madrigale
Vereinigung

★

Leitung:
Margarete
Dessoff

★

Donnerstag,
den 25. März 1926
abends 8 Uhr
im großen
Saalbausaale

Madrigale
aus dem 16. und 17.
Jahrhundert

★

Ausführende:
Else Liebhold
Anne-Marie Klee
Elly Horn
Hilde v. Buttlar
Grete Nies
Erna Liebig
Emil Pfannkuch
Karl Iroschek
Christian Lander
Karl Giebel
Artur Gläser

Sonnenuntergang. Wo bist du? Trunken dämmert die Seele mir von aller deiner Wonne; denn eben ist's, dass ich gelauscht, wie goldener Töne voll der entzückende Sonnenjüngling sein Abendlied auf himmlischer Leier spielt'; es tönten rings die Wälder und Hügel nach, doch fern ist er zu frommen Völkern, die ihn noch ehren, hinweggegangen.

Friedrich Hölderlin.

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ALFRED LICHTWARK

DIE GRUNDLAGEN DER KÜNSTLERISCHEN BILDUNG

STUDIEN
AUS DEN VORTRÄGEN
AN DER HAMBURGER
KUNSTHALLE

BAND I–III

Die Seele und das Kunstwerk
Die Erziehung des Farbensinnes
Palastfenster und Flügeltür

1926

VERLAG BRUNO CASSIRER / BERLIN

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MÄRZ

Donnerstag	1	Albinus
Freitag	2	Luise
Samstag	3	Kunigunde ♉
SONNTAG	4	3. Oculi
Montag	5	Friedrich
Dienstag	6	Fridolin
Mittwoch	7	Felizitas
Donnerstag	8	Philemon
Freitag	9	Franziska ☾
Samstag	10	Henriette
SONNTAG	11	4. Lätare
Montag	12	Gregor P.
Dienstag	13	Ernst
Mittwoch	14	Mathilde
Donnerstag	15	Isabella
Freitag	16	Heribert
Samstag	17	Gertrud ●
SONNTAG	18	5. Judica
Montag	19	Joseph
Dienstag	20	Eugen
Mittwoch	21	Benedikt
Donnerstag	22	Nikolaus
Freitag	23	Eberhard
Samstag	24	Bertha
SONNTAG	25	Mariä Verk. ☽
Montag	26	Emanuel
Dienstag	27	Rupert
Mittwoch	28	Priskus
Donnerstag	29	Gründonnerst.
Freitag	30	Karfreitag
Samstag	31	Balbina

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KÖRPER
UND STIMME
LEIHT DIE SCHRIFT
DEM STUMMEN
GEDANKEN
DURCH
DER
JAHRHUNDERTE
STROM
TRÄGT IHN
DAS
REDENDE BLATT

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Kautzsch, we shall find that in spite of the "metallic" hardness of its individual letters the *Behrensschrift* makes on the whole a graceful impression. This grace Behrens in his cursive imparts to the individual letter, in other words he makes the elements conform to the whole without sacrificing the metallic and austere feeling which characterised its precursor. A certain lack of harmony between these two antagonistic elements has perhaps been detrimental to the new fount and may account for its rather slight popularity, though the latter is never a gauge of the artistic merit of any type. Fundamentally the *Behrens Kursiv* shows the same well-balanced rigidity as the *Behrensschrift*, but where it differs from the latter, namely in the bold ascending strokes of the capital letters A F H M etc., the curve of the long *ſ* and other lower-case forms, the bold curve in one of the g's, the Cursive fails to maintain its fundamental character. This is most apparent in poetry composition but the type shows to great advantage in close spaced solid work. The *Behrens Kursiv* was used in a private press book which like all publications issued by Gebr. Klingspor is finely printed, i.e. Wilhelm Niemeyer's *Schriftschönheit im Druck*. The typographic ornament belonging to the Cursive is a great improvement on that of the *Behrensschrift*. Behrens' principle that ornament should always be impersonal and that this demand is best met by geometrical design is carried out in the lighter and less rigid ornament of the Behrens Cursive. A certain predilection for the spiral is apparent—just as later on in the *Antiqua*—and here the Cursive comes nearest to Behrens' most successful fount, i.e. his *Antiqua* (1908), rightly so-called because it exhibits a distinctly antique character. On the other hand it is so original that the name does not do full justice to its distinctive qualities. For it differs from most of the more recent *Antiqua* founts derived from the types of the incunabula, such as Morris's Golden type and Emery Walker's Doves type, in being inspired by the uncial letters of the fifth century. Its direct prototype, as Karl Klingspor and F. H. Ehmcke have justly pointed out, is the uncial of the *Codex Argenteus*. The resemblance of the fount to its prototype is evident in the capitals as well as in the small letters which Behrens has added. But upon closer examination a multitude of new and distinctive traits foreign to antiquity emerge so that it is easy to

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imagine that votaries of a rigid *Antiqua* would reject the fount on account of its novel not to say arbitrary character.

The uncial prototype appears in the capitals C F P U and the secondary form of E. Moreover the peculiarity of the serifs projecting only to the left above and the right below, especially noticeable in the capitals A H T K M N R and U, is also found in ancient MSS. and has been transferred by Behrens to the lower-case letters a h i k l m n r and u. This imparts a flowing impulsive character to the type and lightens its solemn monumentality. This ease, congenial to the spirit of the age, seems to me the most characteristic feature of the *Behrens Antiqua*. Seven years after the appearance of his first fount, reminiscent of Schlegel's "frozen music," this new fount comes out, still adhering to the former's severe architectural structure but freed from its icy rigidity. The specific character of *Behrens Antiqua*, its fugue-like character, if I may use the term, is shown most effectively in the magnificent "Hausdruck," *Friedrich Schiller: Ueber das Erhabene*, one of the finest books of the whole series which Klingspor dedicated to Behrens on his fiftieth birthday (April 14, 1918), to "the man who in his art has so often sought for and found the expression of the sublime."

Behrens has designed still another roman, the *Mediäval*, during the years 1909–13, which also shows various original traits such as the small triangular thickenings of the lower-case o e g q s and the capitals J and U, and in the centre of the hyphen. These small thickenings in connection with the ascending serifs above endow the fount with a decided charm and elegance, nor does it appear in the least fragile but full of strength. The *Mediäval* was begun at a time when the artist, as head of the Düsseldorf Arts and Crafts School in conjunction with F. H. Ehmcke and Frl. Anna Simons, a pupil of the great English calligrapher Edward Johnston, laboured on behalf of a more widespread interest and more thorough instruction in the art of writing and lettering. The fount, as also his architecture, shows his personal interpretation of the Renaissance.

During the same year Otto Hupp began his work on two founts, one uncial, the other roman, both of which were published in 1909. A few years previously Hupp had designed a gothic type for the Klingspors called

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Liturgisch, rightly regarded as the most successful product of this versatile artist. To the general public Hupp is known chiefly through his heraldic *Münchener Kalender* issued yearly since 1885. The artist, now 67 years old, is the son of an engraver and die-cutter and this fact has been decisive for his artistic development. Trained in his father's trade he is a thorough master of the various branches of his craft. He was, apart from his artistic talent, eminently qualified to undertake lettering design and familiar with a technique which artists like Behrens and Eckmann had still to acquire. The *Liturgisch* is greatly benefited by this technical command of the material which gives free play to his artistic conception—he is the true type of an artist-craftsman. In this he closely resembles Rudolf Koch, who in 1921 wrote a charmingly humorous sketch about the older man.

To be sure Koch's work is far more modern in spirit, but the close fusion of art and craft in one person is reminiscent of Gutenberg and the great masters of the fifteenth century whose own secret lay in this very fusion by which they produced the masterpieces we so greatly admire. Hupp's going back for his inspiration to the Middle Ages and the Renaissance with which he was intimately familiar is not a mere coincidence or whim, but a necessary consequence of his constitutional outlook and course of development. His work is not very aptly designated as *Kunsthandwerk* (Industrial Art), with its collateral meaning of a lesser art in contrast to academic art, though it really aims to express craftsmanship permeated by art. It is the personality of the artist, as we pointed out above, which gives a greater or lesser abundance of life to the object of his representation. Rudolf Koch has expressed this as regards the art of writing in the following words: "The scribe is the servant of his master, the poet of the poem. His duty is to give his master's text a fine, intelligible and appropriate form. If his subordination is forced and on the surface, the scribe is an artificer, if it is voluntary out of the fullness of his heart, he is an artist."

Hupp like Eckmann takes his start from decoration. But Hupp's especial domain is heraldry (in which he is considered the foremost German authority). Heraldry is at the root of his ornament and from it he draws most of his motives. Eckmann favours pictorial, Hupp applied ornament. Heraldic

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design necessitates painstaking care and conscientiousness. These qualities also appear in Hupp's founts which combine great vigour with a wealth of ornamental forms. The founts designed by this self-willed, energetic and independent artist are full of character. With the practical, artistic and theoretical command of heraldry Hupp combines a thorough knowledge of early printing.

A precursor of Hupp's *Liturgisch* (1905–06) is the original and spirited *Neudeutsch* which appeared in 1899 at Genzsch and Heyse's foundry. Like the *Liturgisch* it was meant to serve ecclesiastical purposes and was used for the Evangelical hymnbook of Alsace-Lorraine (Strassburg, 1902).

The *Liturgisch* whose slender and stemlike forms, reminiscent of Gothic architecture, aimed at ennobling ecclesiastical printing, strove by its brightly coloured figure ornament to captivate the fancy of the people. No artist was better fitted for this task than Hupp, "the master of book decoration, of ornamental and figure design" as Friedrich Schneider calls him in his preface to the splendid specimen of the *Liturgisch*. A special attraction of this design is the fact that the forms grow richer in detail with each size of type; this is especially the case in the versals. Beginnings of this method can be traced in the Behrens and Eckmann script, but here it is for the first time consistently carried out. Hupp is too good an artist to be satisfied with photographic reduction, he draws each size afresh. The fount has not only been used for such books as the Evangelical Lutheran hymnbook for Schleswig-Holstein (Kiel, 1910) and for the hymnbook of Waldeck and Lippe, but also for secular books such as Otto Julius Bierbaum's *Maultrommel und Flöte* printed by L. C. Wittich, Darmstadt, and published 1907 by Georg Müller in Munich. Even to-day the *Liturgisch* is often used for display work.

An example of Hupp's seeking to join present to the past with which he is so familiar, is his learned treatise on *Philipp Apian's bayerische Landtafeln und Peter Weiner's Chorographia Bavariae*, 1568 (published in 1910 by Heinr. Keller, Frankfurt a/M.), in the preface of which he regrets that cartography is practised to-day merely from a utilitarian standpoint, while its artistic possibilities are neglected. The treatise is printed in Hupp's *Antiqua* and the preface in his uncial type. Both show his magnificent draughtsmanship.

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IE DEUTSCHEN

haben in den letzten Menschenaltern manche Eigenschaften und Neigungen entwickelt, die sie selbst nicht zu besitzen glaubten, und die ihre Nachbarn ihnen nicht zutrauten. So sind sie auch in anderm Sinne Sammler geworden, als ihre Väter und Großväter es waren. Aber die Empfindungen, mit denen der Sammler in Deutschland heute noch angesehen wird, und die Urteile über die Sammeltätigkeit, denen man noch begegnen kann, beweisen, daß es gar nicht überflüssig ist, die Bedeutung und den Wert der Sammeltätigkeit zu prüfen.

WAS MAN VON EINEM STÜCK WELTGETRIEBE WAHRZUNEHMEN VERMAG, HÄNGT VOM STANDPUNKT AB, DEN MAN WÄHLT, UND VON DER AUSBILDUNG DER AUGEN, MIT DENEN MAN SIEHT

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DIE DEUTSCHEN

haben in den letzten Menschenaltern manche Eigenschaften und Neigungen entwickelt, die sie selbst nicht zu besitzen glaubten, und die ihre Nachbarn ihnen nicht zutrauten. So sind sie auch in anderm Sinne Sammler geworden, als ihre Väter und Großväter es waren. Aber die Empfindungen, mit denen der Sammler in Deutschland heute noch angesehen wird, und die Urteile über die Sammeltätigkeit, denen man noch begegnen kann, beweisen, daß es gar nicht überflüssig ist, die Bedeutung und den Wert der Sammeltätigkeit zu prüfen.

WAS MAN VON EINEM STÜCK WELTGETRIEBE WAHRZUNEHMEN VERMAG, HÄNGT VOM STANDPUNKT AB, DEN MAN WÄHLT, UND VON DER AUSBILDUNG DER AUGEN, MIT DENEN MAN SIEHT

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PAUL DE LAGARDE
DEUTSCHER CHARAKTER

Es gibt für den Menschen nur eine Schuld, die, nicht er selbst zu sein: denn dadurch, daß er dieses nicht ist, lehnt er sich gegen den auf, der seine Existenz gewollt und als eine so und so bestimmte gewollt hat, nicht die aus Fleisch und Blut geborene, sondern die wiedergeborene, die ethisch gewordene Existenz, das Sakrament, als welches jeder Mensch durch die Welt wandern soll, Geist und Leib un-

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zertrennbar vereint, und, weil nur in dieser Unzertrennbarkeit Mensch, der Auferstehung des Lebens nach dem Tode harrend. ¶ Was vom Menschen gilt, das gilt auch von den Nationen. ¶ Mit der Humanität müssen wir brechen: denn nicht das allen Menschen Gemeinsame ist unsere eigenste Pflicht, sondern das nur uns Eignende ist es. Die Humanität ist unsre Schuld, die Individualität unsere Aufgabe. Völkerleben hat seine natürlichen Grenzen, wie Menschenleben sie hat, und lediglich durch geistige Mächte können Völker jung erhalten und wieder verjüngt werden.

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VON BEGIERDEN FREI UND
FREI VON LOHNSUCHT
TUT DER WEISE GUTS UND
WEISS ES SELBST NICHT
UNBEFANGEN VOM ERFOLG
DER TATEN
WEIHT ER SIE DER ANDACHT
REINEM FEUER
GOTT IST SEINE GABE
GOTT DAS OPFER
GOTT DER OPFRER
GOTT DES ALTARS FLAMME
UND NUR GOTT KANN
SEINES OPFERS LOHN SEIN

J. G. HERDER: GEDANKEN EINIGER BRAHMANEN

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The forms are clear and correct and elaborated to the smallest detail. The *Antiqua* has a quiet dignity, specially noticeable in the capitals, but both founts lack the imagination and lively play of ornamental forms peculiar to the *Liturgisch*; their dignified regularity makes them somewhat monotonous, so that to my mind there are not many texts for which they are suitable. Their similarity—a number of letters are absolutely identical—seems to point to a common prototype. Both were designed from 1908–09, the ornament is the same, also the characteristic swelling of the stem. A modernised black-letter, the *Hupp Fraktur*, apparently modelled on the *Breitkopf Fraktur* and designed between 1906–11, is much more spirited, and a decade later it was followed by a slanting variety, after Koch had already designed his gothic cursive four years earlier. Hupp's *fraktur* was really too late, for a year earlier in 1910 a type appeared which definitely solved the problem of modern gothic in a most original and decisive manner—Koch's *Deutsche Schrift.*

The appointment of Rudolf Koch at the age of 28 to the Foundry by Dr Karl Klingspor in 1906 marked the beginning of a new epoch in the development of the foundry. Only three years previously Koch had accidentally discovered his aptitude for lettering design and already between 1906–10 he solved by his *Deutsche Schrift* the problem with which prominent artists had wrestled since the beginning of the century. While both Eckmann and Behrens tried a fusion of *Antiqua* and gothic[1], Koch tackled the problem at the point where its most natural solution lay—he developed his script organically out of the traditional material. Hupp had started on this road but Koch followed it to the end by a thorough assimilation of the extant material. The *Kochschrift* is not a pure gothic but a blend of gothic and

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[1] Behrens' artistic instinct recognised later the barrenness of this attempt and turned again to pure *Antiqua*. Eckmann, even earlier, had arrived at the same conclusions and had tried a solution on purely gothic lines shortly before his death. He left a number of attractive sketches, not sufficiently elaborated to be cast or cut, but full of individuality. Hupp strove to evolve a fine modern form by a closer assimilation to the past.

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schwabacher, i.e. kindred elements, not a bastard of *antiqua* and gothic. Out of this blend Koch fashioned his very characteristic and original new form which in its fundamental features bears the stamp of the true gothic spirit, gnarled, firmly jointed and of convincing individuality. In some ways Koch is not unlike Hupp. The son of a sculptor (though he lost his father early in life), his descent greatly influenced his future development. Like Hupp, Koch is an artist-craftsman, but with him this fact is even more important, because it expresses the whole personality of the man. He was born at Nuremberg and his work is stamped by the *genius loci*, in olden times rendered illustrious by Dürer. Hupp's ornament is influenced but Koch's work is permeated by the Dürer spirit. If we look at his total work up to date, his drawings, wood engravings and founts, a personality emerges whose art and humanity are one and on this his special claim rests. Serious and deeply religious, candid and full of humour, vigorous but tender, full of pathos yet susceptible to lyric sentiment as shown in his *Frühlings Schrift*, modest but conscious of his simple mission—that is Rudolf Koch, the man and artist. Like Eckmann and Hupp, Koch is very versatile but his chief talent is for letter design. All his founts are derived from written hands. They spring into life quite freely during his class-work and are not primarily designed as founts but subsequently adapted to that purpose. This gives to his types that spontaneity sometimes almost straying into the exuberant. As type designer and teacher at the newly founded (1921) School of Lettering at the Offenbach Technical College, Koch, like Edward Johnston, Rudolf von Larisch, F. H. Ehmcke and Anna Simons, has exerted a great influence upon the younger generation. Around him has grown up a group of especially talented pupils, the so-called *Offenbacher Schreiber*. Contemporary with the *Frühlings Schrift*, another original form appeared, the *Deutsche Schrägschrift*, a gothic-italic, unless this name is a contradiction in terms. The colophon of the Klingspor Year Book for 1912 which contains a number of dicta concerning books says: "In this booklet a German cursive type is used for the first time since the beginning of printing, in conjunction with an upright German type." Gothic cursive had existed before, but the aim of the new design was evidently to make a book type which should bear the same relation and render the same

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services to the gothic as the italic does to the roman, *i.e.* avoid the ugly spacing which destroys the evenness of the page. Later on Hupp repeated his attempt of designing a cursive. But I doubt whether the old scribes or Koch or Hupp really solved the problem—which must not be taken to mean that it is insoluble.

However, before we turn to the period of 1912–14 in which no fewer than six new founts were produced which enjoy even now a very general vogue, and before we trace R. Koch's later development, we must turn to an artist who enters the Klingspor circle at about the same time as Koch and who, entirely differing from him in character, possesses artistic qualities which Koch lacks—Walter Tiemann.

Both Koch and Tiemann have in common a complete indifference towards public opinion. To Koch's naïve spontaneity is opposed the cultivated elegance of Tiemann's art. A master of form, Tiemann has taken a leading part in the development of German typographic art in which he was actively engaged years before Koch, who is his junior by about one year. Before taking up typography Tiemann was a painter, an art he still exercises to-day, and it is characteristic of his temperate discriminating nature that he allows his painting only a limited influence on typographic work. His creations have nothing pictorial about them, but their graceful dainty forms reflect the art of painting. This is shown not only by his types but above all by his numerous designs for book-covers and the charming lines of his initials. Compared to the exuberance of Rudolf Koch the restrained manner of Tiemann is reminiscent of a serene sky after a tempest. His art does not rise to the sublime. Instead he possesses grace and elegance of form and though sometimes a little cold conforms to the new tendency for simplicity as a reaction against the excesses of the *Jugendstil.* Tiemann works easily and quickly with great concentration and a self-restraint which is the sign of true art. While Koch's creations seem like Bach fugues eternally changing from the height of sublimity to the most gentle lyrical moods, Tiemann's work resembles nothing so much as the charming melodies of Mozart.

The *Tiemann Mediäval*, designed during the years 1907 to 1909, has its

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precursor in the Janus Press[1], the first German private Press, founded by Walter Tiemann and Carl Ernst Poeschel at Leipzig in 1907. Its publications reflect to some extent the spirit of the Doves Press—the type used is likewise based on an *Antiqua* of the Italian Renaissance. When comparing the Janus Press type with the *Mediäval* brought out by Klingspor a little later one is struck by the grace of the *Mediäval* which covers the page like delicate trellis in contrast to the more massive compact forms of its predecessor. The *Tiemann Mediäval* is not a new conception but shows a decided refinement of the model. The fount has been very popular in Germany and is also often seen in Czech books. The *Tiemann Mediäval Kursiv* shows the same characteristics (1910–12). The typographic ornament and the ornamental initials of both founts betray the versatility and the fertile imagination of the artist.

The *Tiemann Fraktur* and the decorative *Peter Schlemihl*, designed at the same time (1912–14) and published in a finely got up specimen in 1921, exhibit a great mastery coupled with grace and elegance. Prof. Loubier very aptly remarks that its forms appear free from any trace of self-consciousness and are not in the least laboured. The fount is used in the charming Klingspor Calendar of 1922, the kind of gift with which the Foundry every year agreeably delights its friends. A young and talented pupil of Tiemann, Willi Harwerth, attached to the Klingspor Press designed the coloured illustrations for the different months, the headings and the cover. *Fraktur*, *Kursiv* and *Mediäval* were used for the Calendar of 1920, but two Press books in *Tiemann Fraktur*, Bogislav von Selchow's *Deutsche Gedanken* (1920) and Cäsar Flaischlen's *Noni Loni* (1919), deserve special mention. The *Tiemann Mediäval Kursiv* was first used in one of the so-called *Hundertdrucke* published at Munich by Hans von Weber—another prominent worker in German fine printing and book production.

Contemporaneously with these founts there appeared early in 1914 three other founts by Rudolf Koch: the *Maximilian*, the *Maximilian Antiqua* and the *Frühlings Schrift*. These types, like the *Deutsche Schrift*, were evolved by

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[1] The Janus Press fount in its turn is based on the Renaissance *Antiqua* of Genzsch and Heyse, Hamburg.

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ES KOMMT IN DER KUNST NICHT DARAUF AN, DASS ETWAS GEMACHT, SONDERN DASS ETWAS AUSGEDRÜCKT WIRD.

Das Machen läßt sich mit Hilfe einer guten Schulung und einer gewissen Intelligenz erlernen. Aber die Kunst der Musik besteht nicht darin, daß man imstande ist, die Form des Walzers, der Sonate, des Liedes auszuführen mit Hilfe der künstlerischen Ideen, die Gemeingut sind, wie Luft und Licht, die Kunst der Poesie ist nicht erreicht, wenn sich einer geübt hat, Verse nach Heines Art zu verfertigen, die Kunst der Malerei hat noch nicht bewältigt, wer gelernt hat, ein Landschaftsmotiv oder eine Figur korrekt zu zeichnen oder zu malen. Soweit kann jeder kommen, der nicht unter dem Durchschnitt begabt ist. Von Kunst aber darf erst die Rede sein, wenn eine neue und eigene Empfindung Gestalt gewonnen hat. Das ist der Grund, weshalb so viele Bilder, die als Mache keinen Tadel verdienen, mit der Kunst nichts zu tun haben, daß so viele Musikstücke, so viele Gedichte, deren Technik nicht zu beanstanden ist, weder Musik noch Literatur sind.

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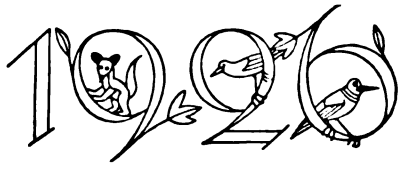
Zum Klingspor-Kalender



Wandre, kleines Buch, hinaus –
wandre in die Ferne:
trage in der Freunde Haus
Sonne, Mond und Sterne.

Künde, was dir nur bewußt,
als ein Freudenbronnen:
Frühlingszauber, Sommerlust,
Herbst- und Winterwonnen!

Sende in des Alltags Dunst
goldene Morgenröte –
dazu helfe dir die Kunst
und ein Spruch von Goethe!

Ein gutes neues Jahr
wünscht
Dr. Ing. e. h. Karl Klingspor
Offenbach
a. M.

Viel Glück,
Gesundheit und geschäftlichen Erfolg
wünschen wir allen Freunden unseres Hauses im neuen Jahre

MCMXXVI

Gebr. Klingspor, Offenbach am Main · Schriftgießerei · Holzschriftenfabrik
Photochemigraphische und galvanoplastische Anstalt
Messinglinienfabrik · Fachschreinerei

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HERRN

KARL ERNST POESCHEL

IN LEIPZIG

dem gründlichen Kenner alter Druckwerke,
dem mutigen Förderer neuer deutscher Buchkunst,
dem phantasiereichen Schöpfer herrlicher Neudrucke,
die noch in ferner Zukunft ein Denkmal dessen sein
werden, was der Buchdruck in unserer
Zeit zu leisten vermochte,
widmen diesen Druck
zum Gedenktage seiner 25jährigen Tätigkeit
als Buchdrucker

Offenbach a. M., 9. Mai 1917

KARL KLINGSPOR
WILHELM KLINGSPOR

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Das Evangelium des Johannes

Das erste Kapitel

1 Im Anfang war das Wort
und das Wort war bei Gott, und Gott war das Wort. Dasselbige war im Anfang bei Gott. Alle Dinge sind durch dasselbige gemacht, und ohne dasselbige ist nichts gemacht, was gemacht ist. In ihm war das Leben, und das Leben war das Licht der Menschen. Und das Licht scheinet in der Finsternis, und die Finsternis hat's nicht begriffen. Es ward ein Mensch von Gott gesandt, der hieß Johannes. Derselbige kam zum Zeugnis, daß er von dem Licht zeugte, auf daß sie alle durch ihn glaubten. Er war nicht das Licht, sondern daß er zeugete von dem Licht. Das war das wahrhaftige Licht, welches alle Menschen erleuchtet, die in diese Welt kommen. Es war in der Welt, und die Welt ist durch dasselbige gemacht; und die Welt kannte es nicht. Er kam in sein Eigentum

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the artist quite freely without any thought of subsequent use for type. In comparison with his first fount, the *Maximilian*, a distinctly gothic type, shows greater uniformity and stateliness. For the fourth centenary of the Reformation a great edition of the Bible was planned and the *Maximilian* was intended to be a preliminary step toward the Bible fount to be used for this monumental work. The uniform character of the fount demanded an increased number of flourished letters, to enliven the somewhat sober effect of the script. According to Koch's advice they should be used rather sparingly and only where there is plenty of space. Much latent power is hidden in this fount bearing promises of new developments. Leaving aside the *Maximilian Antiqua*, of which only the capitals were cut to be used for display purposes, one of the seeds embedded in the *Maximilian* developed into the *Frühlings Schrift* at this period. Though at the first glance it seems to have nothing in common with the heavy and stately gothic it is nevertheless fundamentally akin to it. The massiveness and stateliness of the gothic has in the *Frühlings Schrift* been translated into playful lightness. That both types were designed simultaneously proves Koch's creative versatility. The result is an entirely new gothic of unmatched vivacity and tenderness. The lively rhythm of this script, written with a narrow nib, can be still further increased by flourished letters and initials. Better than words the fine books for which they are used set forth the truly artistic spirit of these founts[1].

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[1] Printed in *Maximilian* at the Klingspor Press are: Friedrich Nietzsche, *Vom Sonnenaufgang* (1914); the text of the fanciful *Geschichte vom Weihnachtsstern* written and illustrated by Rudolf Koch (1919); *Aus dem Prediger Salomo und den Sprüchen* (1920); Ulrich von Hutten, *Ich hab's gewagt* (1921); Paul de Lagarde, *Das verborgene Deutschland*, dedicated by the staff of the Klingspor Foundry to Herr Wilhelm Klingspor in remembrance of his 25th anniversary as joint-partner of the Type Foundry (1920).

Among the numerous beautiful books printed in the *Maximilian* I should further like to cite the magnificent *Rudolfinische Presse* book published by Rudolf Koch and the printer Rudolf Gerstung at Offenbach, *Das Evangelium des Markus* (1923).

The following Klingspor Press books are printed in *Frühlings Schrift*: Hans

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These publications are here cited in detail to show the fine literary discrimination of the text chosen for each type.

Subsequently Ernst Engel, many years superintendent of the Klingspor Press and master of composition, designed the so-called *Mörike* gothic in which the influence of the *Frühlings Schrift* is strongly felt especially in the capitals. (Compare D K L W and Z in both founts.) It is much more compact and sober than the *Frühlings Schrift* and lacks the radiance and magic beauty of the latter and probably owes its origin to the desire for a light gothic to print books for which the airy grace of the *Frühlings Schrift* did not seem suitable.

The effect of the political and economic changes of the past decade produced as far as Dr Klingspor's work is concerned a tendency towards simplicity, soberness and severity, with added emphasis on the essential.

Summarising the development of the Klingspor Foundry since 1899 one may say that its first period was characterised by the storm and stress striving to create an entirely new type, the second period since 1904 by the return to models of the past and their individual development, the third period since 1910 by a great wealth and power of imagination with its great variety of forms and achievements, the fourth period since 1914 by an elaboration and concentration upon certain definite type groups.

There seems to be a certain parallelism between the new founts of Koch and Tiemann. In 1921 Tiemann's ornamental type *Narziss* begun in 1915, based on Fournier's type of 1745, appears at the same time as Koch's *Deutsche Zierschrift* begun in 1919. While the *Narziss* is impressive by its quiet objectivity, Koch's type, in line with his *Maximilian* and his first fount

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Bethge, *Lieder des Orients*, dedicated to Carl Ernst Poeschel "the profound connoisseur of old books, the courageous patron of the new German art of printing, the imaginative creator of splendid new books, in memory of his 25th anniversary as a printer" (1917); Eduard Mörike, *Schön Rothraut* (1917), reprinted in 1923 with woodcuts by Willi Harwerth; Hans Fechner, *Das Waldvolk aus dem Reiche der Berggeister, Drei Märchen* (1920); Eduard Mörike, *Die Historie von der schönen Lau*, illustrated and decorated by Hans Bohn (1920).

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the *Kochschrift*, has acquired a certain quiet reserve in spite of the lively imaginative touches apparent in the versals.

This reserve is still more apparent in the *Koch Antiqua* and *Kursiv* brought out in the following year—an outcome of his class-work, i.e. written hands subsequently translated into printing at the initiative of Karl Klingspor who at once recognised their special fitness for this purpose. In a small treatise *Das Schreiben als Kunstfertigkeit* (Leipzig, 1921) Koch gives details of the evolution of the two scripts.

The very extensively employed *Tiemann Antiqua* of 1923 is intended to be a modernised and spirited modification of Didot's classic roman, while Koch's fount is an original creation full of the delicacy and rhythm of the *Frühlings Schrift*. In a close set page its uniform regularity breathes a certain severity, though full of individual and even wilful traits. It is seen to great advantage in that fine "Hausdruck," Alfred Lichtwark's *Der Sammler*, where it was used for the first time. Even more representative is the first book printed in *Tiemann Antiqua* at the Klingspor private press, i.e. the first edition of Rainer Maria Rilke's *Duineser Elegien* (Insel Verlag, 1923).

Koch and Tiemann have added decorated letters to their cursive founts. Comparison will show at once the characteristic differences of the working methods of the two artists.

The artistic individuality that characterises the *Koch Antiqua* is still more pronounced in the heavier version of the same design called *Grobe Koch Antiqua* (1923) the forms of which are fashioned more severely. Like Hupp a combination of artist and craftsman, Koch has become increasingly conscious of the part the punch-cutter plays in the evolution of the type-letters and strongly feels that the craftsman should not require the artist's guidance, but that his craft conceived and practised in the right spirit should give him the power to make beautiful forms of his own and so do away with the fatal division between artist and craftsman. In the same way while preparing the Rudolfinische Presse books Koch had recourse to the old method of the fifteenth century block-books in 1919 to approach the problem of perfect harmony between text and illustration by purely technical means. Koch feels called "to educate craftsmen and to alter the present-day working methods,

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but this will not be attainable unless the ablest workers are willing to use their hands as well as their brains." By going back to mediaeval tradition where simple craftsmen were artists without the pretensions of such, Koch expects a regeneration of the forces of the nation, and this determined turning towards simplicity and austerity though inherent in Koch's nature has also affected his artistic work, and is seen plainly in both the above founts.

The parallelism between the output of Koch and Tiemann is finally shown in two gothic founts, the *Tiemann* gothic (1917–24) and Koch's *Klingspor Schrift* (1920–25), dedicated to the memory of Karl Klingspor's deceased brother Wilhelm. The Tiemann fount is modelled on an English black-letter. The *Klingspor* letter is more austere in character than the *Tiemann*, the wide capitals of which have almost the appearance of ornamental initials. Koch uses ornamental forms only for the larger sizes of the type, which in the proportions of capitals to lower-case show great evenness and balance.

Engraving in wood and watching the punch-cutter's work inspired Koch to cut his own type and his first attempt resulted in the *Neuland*. Koch says in the preface to the specimen book: "This type is made as in olden times by the punch-cutter being his own designer. The forms have been fashioned directly out of the metal by the tool, without being previously drawn on paper. Their shapes are the result of the tool, i.e. the white inside shapes of the letters are so far as they are not within reach of the file simply punched, the outer parts are filed." The *Neuland* owing to its novel method of construction contains a number of accidental forms which largely contribute to its remarkably original appearance. The punch-cutter here has completely supplanted the designer. Whether this attempt will lead further, remains to be seen. The most admirable thing about it is to my mind the capacity of Karl Klingspor to understand and bring to fruition Koch's revolutionary leanings as well as the more conservative tendencies of Tiemann.

Of other founts employed by the Klingspor private Press only the *Breitkopf Fraktur* of 1750, acquired in 1905 (used 1924 for *Grimm's Fairy Tales* with coloured woodcuts by W. Harwerth) and the *Windisch Kursiv*, designed with a stylo by the Frankfurt artist Albert Windisch, deserve mention.

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Kalender für das Jahr
1925

Gedruckt und herausgegeben von
Gebr. Klingspor
Schriftgießerei, Chemigraphie, Galvanoplastik
Holzschriften- und Holzgerätefabrik
Offenbach am Main

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April

Je früher im April der Schlehdorn blüht, desto früher der Schnitter zur Ernte zieht.

1 Mittwoch Theodora ☽
2 Donnerstag Theodosia
3 Freitag Christian
4 Samstag Ambrosius
5 Sonntag, Palmtag ★ Maximus, Emilie ★ 14. Woche
6 Montag Irenäus
7 Dienstag Zölestin
8 Mittwoch Liborius
9 Donnerstag Gründonnerst. ♉
10 Freitag Karfreitag
11 Samstag Leo

12 Sonntag, Osterfest · Julius, Zeno, Wigold · 15. Woche
13 Montag Ostermontag
14 Dienstag Tiburtius
15 Mittwoch Olympiades
16 Donnerstag Karisius ♌
17 Freitag Rudolf
18 Samstag Valerian

19 Sonntag, Quasimodogeniti · Hermogenes · 16. Woche
20 Montag Sulpitius
21 Dienstag Adolarius
22 Mittwoch Soter u. Cajus
23 Donnerstag Georg ♒
24 Freitag Albert
25 Samstag Markus

26 Sonntag, Misericordias Domini · Kletus · 17. Woche
27 Montag Anastasius
28 Dienstag Vitalis
29 Mittwoch Sibylla
30 Donnerstag Eutropius

Gebr. Klingspor · Schriftgießerei · Offenbach am Main

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mach einen Knicks,
drückt dir ein junger Fant zärtlich die Schwanenhand;
aber nur ernsten Blicks
mach ihm den Knicks.

nun geh zu Bett!
Bricht doch die Nacht schon ein, kann ja nicht bei dir sein,
wenn ich auch Flügel hätt'!
Geh nur zu Bett.

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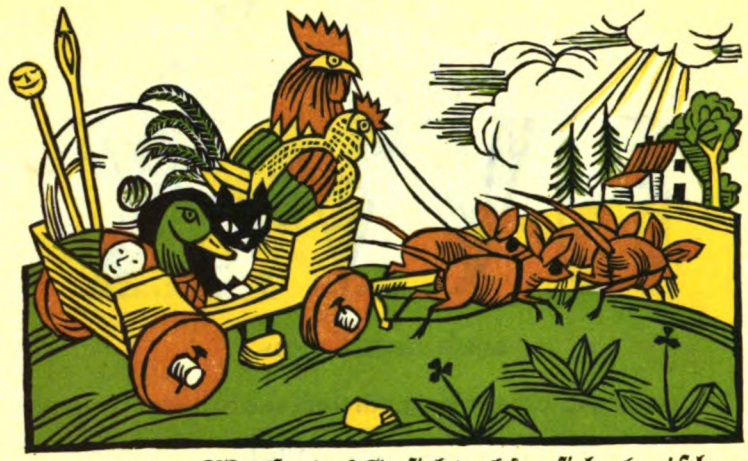

ihm die Ente Wasser ins Gesicht, als er sich abwischen wollte, rollte ihm das Ei aus dem Handtuch entgegen, ging entzwei und klebte ihm die Augen zu, er setzte sich auf den Stuhl, da stach ihn die Stecknadel, darüber wurde er ganz verdrüßlich und ging zu Bette, da stach ihn die Nähnadel, nun wurde er so böse, daß er zum Haus hinauslaufen wollte, wie er aber an die Thüre kam, fiel der Mühlstein herunter und warf ihn todt.

Vom König von England.

Von drei Schwestern wünschte sich die älteste, als sie einst in der Nähe des königl. Schlosses spazieren gingen, den Hofbäcker zum Gemahl, die zweite den Mundschenk, und die jüngste den König selbst. Als dies durch ein Ohngefähr dem König hinterbracht wurde, verheirathete er die beiden ältesten mit dem

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In the early years of the Foundry, Heinrich Vogeler of Worpswede, well known for his delicate and poetic work, drew a number of illustrations and initial letters for the *Hausdrucke*. Attention should also be drawn to the publication of F. H. Ehmcke's *Gildenzeichen* in 1907, which does great credit to the Press. A special feature has been the printing of broadsheets such as University diplomas, mottos and texts, thus setting a splendid example of a judicious application of the various founts, and postcards giving printed extracts of good literature to supersede the more vulgar and sentimental forms of picture postcard.

A very interesting attempt to strike out in fresh directions is that of the Austrian Victor Hammer. His uncial practically eliminates the ascenders and thereby annihilates not only those distinctive letter-groups, representing the individual words so characteristic of German text printed in gothic type, but also the compactness of the text-column, which is divided into horizontal bands. The uncial does not seek to replace the gothic, the right to existence of which it acknowledges, but the *Antiqua*, as a foreign element. The *Hammerschrift* claims to be something entirely novel and not akin to either *Antiqua* or gothic.

And so the circle completes itself. At the beginning we find an attempt to strike out new paths by a fusion of the two traditional forms. A quarter of a century later another determined effort is made to find new forms by setting out in new directions.

If in conclusion we look at the work of the foundry as a whole we recognise in its many and varied manifestations one untiring effort towards the ideal, and the style of the new epoch opening out to us, which promises to bring the synthesis of artistic and technical elements, seems already to be well under way at the Klingspor Foundry.

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A SELECTED LIST OF THE BOOKS PRINTED AT THE PRIVATE PRESS OF THE GEBR. KLINGSPOR

A. "HAUSDRUCKE" (books and pamphlets)

Friedrich Schneider: *D. Johann Dietenbergers Bibeldruck, Mainz* 1534. With woodcuts from the blocks of Anton Woensam (Worms), Hans Sebald Beham (Nürnberg) and Jakob Koebel (Oppenheim near Frankfurt). The first book printed in Heinz König's *Walthari* type by the Rudhardsche Giesserei. 22 pp. 16.5 × 13.5 cm. 1900

Peter Behrens: *Ein Dokument deutscher Kunst. Die Ausstellung der Künstler-Kolonie in Darmstadt* 1901. *Festschrift.* In *Behrens Schrift.* Munich: Verlagsanstalt F. Bruckmann A.G. 12 pp. 32 × 24.6 cm. 1901

The first book printed in *Behrens Schrift*; with type ornament by Peter Behrens. The foundry is responsible for the typographical arrangement. The book was printed by the Bruckmannsche Buchdruckerei.

Gustav Kühl: *Zur Psychologie der Schrift.* For The World's Fair, St Louis. In *Eckmann Schrift.* 39 pp. 21 × 15.5 cm. 1904

Gustav Kühl: *On the Psychology of Writing.* Translation by John Bernhoff. In *Behrens Schrift.* 39 pp. 21.5 × 15.8 cm. 1904

Friedrich Schneider: *Mathias Grünewald und die Mystik.* Author's special edition from the supplement of the *Allgemeine Zeitung*, 1904, Nos. 234 and 235. In *Behrens Schrift.* 22 pp. 21.8 × 13.5 cm. 1905

Gildenzeichen. Designed by Fritz Helmuth Ehmcke and others. Printed by Schriftgiesserei Gebr. Klingspor. 88 pp. 28 × 21.5 cm. 1907

Otto Julius Bierbaum: *Mein ABC.* With initials in gold and black by Heinrich Vogeler. Printed in *Breitkopf Fraktur* "für einige Freunde" (by permission of the Insel-Verlag from the *Neubestellten Irrgarten der Liebe*). 14 pp. 16 × 14 cm. 1908

Wilhelm Niemeyer: *Schriftschönheit im Druck.* Printed in *Behrens Kursiv* for an exhibition of Klingspor-Drucke at the Landes-Gewerbemuseum in Stuttgart. 10 pp. 14.5 × 20.5 cm. 1908

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Kalender für das Jahr 1910. Poem by Cäsar Flaischlen. Illustrated and decorated by Heinrich Vogeler. Printed in *Breitkopf Fraktur*. 24 pp. 23.5 × 14.5 cm. 1910

Weihnachten 1910. Verses by Cäsar Flaischlen. Illustrated by Heinrich Vogeler. Printed in *Breitkopf Fraktur*. 18 pp. 13 × 20.5 cm. 1911

Ueber das Buch. "*Dauernde Gedanken im Wechsel der Zeit.*" Collated by Julius Zeitler. A New Year's Gift 1912. First book printed in Koch's *Gothic Cursive*. In black and red. 12 pp. 23 × 15 cm. 1912

Friedrich Nietzsche: *Vor Sonnenaufgang* (from *Zarathustra*). Special edition, printed in Koch's *Maximilian* fount. 12 pp. 28 × 22 cm. 1914

Hans Bethge: *Lieder des Orients, Nachdichtungen.* Dedication: "Herrn Carl Ernst Poeschel in Leipzig, dem gründlichen Kenner alter Druckwerke, dem mutigen Förderer neuer deutscher Buchkunst, dem phantasiereichen Schöpfer herrlicher Neudrucke, die noch in ferner Zukunft ein Denkmal dessen sein werden, was der Buchdruck in unserer Zeit zu leisten vermochte, widmen diesen Druck zum Gedenktage seiner 25 jährigen Tätigkeit als Buchdrucker, Offenbach a.M., 9. Mai 1917, Karl Klingspor, Wilhelm Klingspor." From the manuscript. First book printed in R. Koch's *Frühlings Schrift*. 53 pp. 23.7 × 16 cm. May 1917

Eduard Mörike: *Schön Rothraut.* Poem printed in R. Koch's *Frühlings Schrift*. 6 pp. 16 × 18 cm. 1917

A second edition appeared in 1923 with woodcuts by Willi Harwerth. (See below.)

Friedrich Schiller: *Ueber das Erhabene.* Colophon: "Dem verehrten Meister Peter Behrens, dem Manne, der so oft in seiner Kunst den Ausdruck des Erhabenen gesucht und gefunden hat, widmen diesen Druck zu seinem 50. Geburtstag Gebr. Klingspor in Offenbach a.M. am 14. April 1918." Printed in *Behrens Antiqua*. 27 pp. 29 × 21 cm. 1918

Die Schriftgiesserei im Schattenbild: Wie bei Gebr. Klingspor eine Druckschrift entsteht. Silhouettes by R. Koch. Printed in Bold-face *Deutsche Schrift* by R. Koch. 22 pp. 24.5 × 31.5 cm. 1918

Cäsar Flaischlen: *Noni-Loni.* Birthday address to a small girl. Printed in *Tiemann Fraktur*. 6 pp. 18 × 12.5 cm. 1919

Die Geschichte vom Weihnachtsstern. Told and illustrated by Rudolf Koch at Offenbach a.M. Printed in R. Koch's *Maximilian* fount. Colophon: "Die Bilder wurden als Papierschnitte erdacht, die Druckplatten vorgeätzt

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A SELECTED LIST OF THE BOOKS PRINTED AT THE PRIVATE PRESS OF THE GEBR. KLINGSPOR

A. "HAUSDRUCKE" (books and pamphlets)

Friedrich Schneider: *D. Johann Dietenbergers Bibeldruck, Mainz* 1534. With woodcuts from the blocks of Anton Woensam (Worms), Hans Sebald Beham (Nürnberg) and Jakob Koebel (Oppenheim near Frankfurt). The first book printed in Heinz König's *Walthari* type by the Rudhardsche Giesserei. 22 pp. 16.5 × 13.5 cm. 1900

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und in Zink geschnitten und gegossen, das Buch gesetzt, gedruckt und gebunden, alles bei Gebr. Klingspor." 28 pp. 26.4 × 34 cm. 1919

Kalender für das Jahr 1920. Colophon: "Die Schriften und die Ränder, die in diesem Kalender verwendet wurden, sind unsere Fraktur mit Schmuck, Mediaeval und Kursiv nach Zeichnungen von Walter Tiemann.—Die Sternbilder und die Vignetten auf dem Einband sind von alten Schnitten aus der Haenelschen Giesserei, die wir beim Ankauf der Schriftgiesserei Gronau erworben haben, gedruckt." 28 (unnumbered) pp. 11.4 × 7.2 cm. 1920

The foundry, started 1830 in Magdeburg by Eduard Haenel, and transferred to Berlin in 1838, was sold in 1864 to Wilhelm Gronau (*cf.* Friedr. Bauer, *Chronik der deutschen Schriftgiessereien*, pp. 14–16). In 1915 it passed into the hands of Gebr. Klingspor.

Paul de Lagarde: *Das verborgene Deutschland.* A Dedication by the employees of Gebr. Klingspor to Herrn Wilhelm Klingspor in remembrance of his 25 years' work as partner of the foundry. The dedication printed is in *Maximilian Antiqua* and in *Frühlings Schrift*, the text in *Maximilian.* The opening initial has been handpainted in four colours by R. Koch. 10 pp. 24 × 17.5 cm. May 1920

Ein Lied von der Belagerung der Stadt Frankfurt im Jahre 1552. Presented to the members of the Bibliophile Congress, October 10, 1920, on behalf of the Frankfurter Stadtbibliothek by Friedrich Clemens Ebrard. Printed in *Tiemann Fraktur.* 400 copies. 8 pp. 7 plates. 18.8 × 13 cm. 1920

Die Heiligenlegende des Jakobus de Voragine aus dem Jahre 1324 *in der Stadtbibliothek Frankfurt a.M.* Introduction by R. Koch. To the members of the Bibliophile Congress, October 10, 1920, at Frankfurt a.M. Printed in *Behrens Mediäval* and *Tiemann Mediäval Kursiv.* 4 pp. and 6 plates, of which two are double size. 38.5 × 28.2 cm. 1920

Bogislav von Selchow: *Deutsche Gedanken.* Verses. Printed in *Tiemann Fraktur.* 14 pp. 14.5 × 22.5 cm. 1920

Aus dem Prediger Salomo und den Sprüchen. With red Initial. Printed in *Maximilian.* 7 pp. 25.5 × 18 cm. 1920

Eduard Mörike: *Die Historie von der schönen Lau.* (From Mörike: *Das Stuttgarter Hutzelmännlein.*) Illustrated and decorated by Hans Bohn. Printed in *Frühlings Schrift* by R. Koch. Part of the edition is coloured. 54 pp. 22.5 × 14.5 cm. 1920

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Hans Fechner: *Waldvolk aus dem Reiche der Berggeister.* Three fairy tales. Printed in *Frühlings Schrift* by R. Koch. Red titles, printed in *Maximilian* type. 23 pp. 22.5 × 17.8 cm. 1920

Kalender für 1921. Printed in *Frühlings Schrift* from the designs by R. Koch. The borders are taken from the typographical decoration belonging to Tiemann's *Fraktur* and his *Peter Schlemihl* type. Tail pieces by Hans Schreiber; cover by Hans Bohn. 40 pp. 11.5 × 14.5 cm. 1920

Cäsar Flaischlen: *Spruchlied Luthers. Ein Lied vom deutschen Leide.* With Luther's Portrait engraved on wood by R. Koch. Printed in *Maximilian* type with decoration by Otto Hupp. Special edition in honour of the writer's 57th birthday. 4 pp. 15.5 × 10 cm. 1921

Ulrich von Hutten: *Ich hab's gewagt. Zum* 19. *Dezember* 1921, *dem* 50. *Geburtstag des Herrn Wilhelm Klingspor.* Printed in *Maximilian* type. Edited by Cäsar Flaischlen. With red initials by R. Koch. 6 pp. 18.5 × 17 cm. 1921

Kalender für 1922. Illustrated by Willi Harwerth. Printed in *Tiemann Fraktur.* 32 pp. 10 × 13.5 cm. 1922

Alfred Lichtwark: *Der Sammler.* Extracted from the first volume of a selection of his writings. Dedication: "Herrn Geheimen Regierungsrat und Senatspräsidenten *Walter von Zur Westen* / dem unermüdlichen Sammler schöner Drucke / dem selbstlosen Forscher / dem die Geschichte der graphischen Künste wertvolle Erkenntnisse verdankt / und der dadurch dem deutschen Buchgewerbe mannigfache Anregungen gegeben hat / gewidmet zum XXXI. Dezember 1921 / seinem fünfzigsten Geburtstage von Dr. ing. Karl Klingspor und Wilhelm Klingspor / Offenbach." Printed in *Koch Antiqua,* in black and blue. 35 pp. 21.5 × 14 cm. First book printed in *Koch Antiqua.* 1922

Kalender für das Jahr 1923. Printed in *Koch Antiqua.* Decorated by Willi Harwerth. 24 pp. 19.5 × 8.5 cm. 1923

Eduard Mörike: *Schön Rothraut.* With woodblocks designed and cut by Willi Harwerth. Printed in *Frühlings Schrift* by R. Koch. 6 pp. 18.8 × 16.5 cm. 1923

Rainer Maria Rilke: *Duineser Elegien.* 52 pp. 29 × 19 cm. (300 copies on handmade paper.) 1923

Not a "Hausdruck" although printed by Gebr. Klingspor, and published by the Insel Verlag, Leipzig. First book printed in *Tiemann Antiqua.*

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Klingspor-Kalender 1924. "Ein Kalender auf das Jahr neunzehnhundertvierundzwanzig mit Bildern der handwerklichen Verrichtungen, die in unserem Betriebe gepflegt werden." Woodcuts and cover by Willi Harwerth. Printed in the new *Tiemann Antiqua* and *Tiemann Gotisch.* Title, marginal notes and headings in black and red (*Tiemann Gotisch*). 34 (unnumbered) pp. 16.5 × 12.5 cm. 1923

Glückwunschschreiben Goethes von der Gerbermühle zum Geburtstagsfest des Grossherzogs Carl August 3. September 1815. "Im Auftrage der Frankfurter Bibliophilen-Gesellschaft hrsg. und erläutert von Friedrich Clemens Ebrard. Gedruckt in der 'Tiemann-Fraktur' mit Aetzungen von Gebr. Klingspor. Der Gesellschaft der Bibliophilen zur Feier ihres 25 jährigen Bestehens für die an der Jubiläumstagung in Darmstadt am 25. Mai 1924 teilnehmenden Mitglieder dargebracht von der Frankfurter Bibliophilen-Gesellschaft." 5 and 6 (unnumbered) pp. 25.8 × 21 cm. May 1924

Gerhard (i.e. Gottlob Eusebius Fischer): *Liebes ABC.* 1820. Handpainted Alphabet and cover design by Hans Bohn. Printed in *Tiemann Antiqua.* 700 copies on "Zerkall" handmade paper. 8 pp. (printed on one side only). 12 × 15.5 cm. (oblong). 1924

Brüder Grimm: *Die Märchen in der Urform.* Edited from the manuscript, with Appendix by Franz Schultz. Coloured woodcuts by Willi Harwerth. 1923/24 printed in *Breitkopf Fraktur.* Second annual gift of the Frankfurter Bibliophilen-Gesellschaft. 155 numbered copies. 112 and xxv pp. 22.7 × 14.4 cm. 1924

Kalender für das Jahr 1925. With coloured woodcuts and cover by Willi Harwerth. Printed in *Tiemann Gotisch,* on "Zerkall" handmade paper by Renker and Söhne, Zerkall near Düren. 24 pp. 19.5 × 13.5 cm. 1925

Klaus Groth: *Lieder aus dem Quickborn.* Printed in *Tiemann Gotisch.* With coloured woodcuts by Willi Harwerth. 600 copies. 41 pp. 15.6 × 11.3 cm. 1925

Klingspor-Kalender für das Jahr 1926. *Mit Gedichten und Sprüchen von Goethe.* The coloured pictures for the cover and the different seasons are by Heinr. Holz, Offenbach a/M. Printed in *Klingspor Schrift* (designed by Rudolf Koch in honour of Wilhelm Klingspor) on Zerkall-Bütten. 52 (unnumbered) pp. 15.5 × 8 cm. The dedicatory page is printed in *Frühlings Schrift.* 1925

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B. SPECIMEN BOOKS OF TYPE AND TYPE ORNAMENT

Reform (1900).
Offenbach Schwabacher (1900).
Walthari from the designs of Heinz König, Lüneburg (1900).
First book printed in this fount: *Friedrich Schneider, D. Johann Dietenbergers Bibeldruck* (printed by Schirmer & Mahlau, Frankfurt a/M., under the supervision of Karl Klingspor and Heinrich Wallau, Mainz.)
Eckmann Schrift by Otto Eckmann (1900).
First book printed in this fount: Max Martersteig, *Der Schauspieler. Ein künstlerisches Problem.* (81 pp. 1900. 20 × 14.5 cm.) Colophon: "Gedruckt mit den Typen von Otto Eckmann im Jahre 1900 vom 20. September bis zum 20. Oktober auf Kosten des Buchhändlers Eugen Diederichs von der Buch- und Kunstdruckerei Breitkopf & Härtel zu Leipzig."
Offenbach Fraktur (1901).
Behrens Schrift by Peter Behrens (1902).
First book printed in this fount: Peter Behrens, *Ein Dokument deutscher Kunst. Festschrift zur Ausstellung der Künstlerkolonie in Darmstadt* (1901).
Fette Eckmann Schrift und Ziermaterial by Otto Eckmann (1902).
Schmuck für Bücher und Akzidenzen designed by Robert Engels, München (1902).
Vignetten designed by Emil Doepler d.J. (1902).
Reform Kursiv (1903).
König Antiqua by Heinz König, Lüneburg (1905).
Breitkopf Fraktur (1905) from the original design of Joh. Gottl. Immanuel Breitkopf (1719–1794).
Auszeichnungsschriften für Fraktur (1905).
Die Leidensstationen designed by Robert Engels, München (1905).
Liturgisch by Otto Hupp (1906).
Jugendschrift (1906).
Behrens Kursiv by Peter Behrens (1907).
Behrens Antiqua by Peter Behrens (1908).
Neue Anzeigen Schriften by Otto Hupp (1908).
Halbfette Reform (1908); a new edition printed 1922.

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Heraldisches für Buchdrucker designed by Otto Hupp (1909).
Hupp Unziale by Otto Hupp (1909).
Hupp Antiqua by Otto Hupp (1909).
Tiemann Mediäval by Walter Tiemann, Leipzig (1909).
Hupp Fraktur by Otto Hupp (1910).
Kalender Bilder designed by Heinrich Vogeler, Worpswede (1910).
Fette Deutsche Schrift by Rudolf Koch (1910).
Halbfette Tiemann Mediäval (1911).
Tiemann Mediäval Kursiv by Walter Tiemann, Leipzig (1912).
First book printed in this fount: Thomas Mann, *Der Tod in Venedig*. (No. 13 of Hans von Weber's Hundertdrucke; printed by Poeschel & Trepte.)
Halbfette deutsche Schrift by Rudolf Koch (1912).
Deutsche Schrägschrift by Rudolf Koch (1912).
Behrens Mediäval by Peter Behrens (1913).
First book printed in this fount: Emil Schaeffer, *Von Bildern und Menschen der Renaissance*. (Published by Julius Bard, Berlin; printed at the Ohlenrothsche Buchdruckerei Georg Richters in Erfurt 1913; title and cover design by Peter Behrens.)
Schmale deutsche Schrift by Rudolf Koch (1913).
Ausstellungsbuch aus Anlass der Bugra im Jahre 1914. Enthält die hauptsachlichsten bis zum Jahre 1914 in der Schriftgiesserei Gebr. Klingspor herausgekommenen Schriften (19.7 × 13 cm.).
Maximilian by Rudolf Koch (1914).
Maximilian-Antiqua by Rudolf Koch (1914).
Frühlings-Schrift by Rudolf Koch (1914).
Peter Schlemihl by Walter Tiemann (1914).
Tiemann-Fraktur by Walter Tiemann (1914).
Windisch-Kursiv by Albert Windisch, Frankfurt a.M. (1917).
Schraffierte Antiqua by Karl Michel, Berlin (1919).
Tierbilder-Probe (1920).
Magere deutsche Schrift by Rudolf Koch (1921).
Deutsche Zierschrift by Rudolf Koch (1921).
Narziss by Walter Tiemann (1921).
Elfenschmuck (1921).
Schräge Schwabacher (1921).

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Kalender Bilder by Leo Wackerle (1921).
Deutsche Schrägschrift by Otto Hupp (1922).
Koch Antiqua by Rudolf Koch (1922).
First book printed in this fount: Alfred Lichtwark, *Der Sammler* (1922). Private print of Gebr. Klingspor.
Mörike Fraktur designed by Ernst Engel, Offenbach a.M. (1922).
First book in this fount: Goethe, *Drei Märchen*, designs by Gustel Königer (Dec. 1922).
Koch Antiqua Kursiv by Rudolf Koch (1923).
Tiemann Antiqua by Walter Tiemann (1923).
First book printed in *Tiemann Antiqua*: Rainer Maria Rilke, *Duineser Elegien* (first edition), Insel-Verlag.
Neuland by Rudolf Koch (1923).
Grobe Koch Antiqua by Rudolf Koch (1924).
Tiemann Gotisch by Walter Tiemann (1924).
Hammerschrift (1925), an Uncial type by Victor Hammer, St Martin, Ober-Oesterreich.
Tiemann Antiqua Kursiv by Walter Tiemann (1926).
Klingspor Schrift by Rudolf Koch (1926).

Apart from the founts given above, two other *Antiqua* founts were cut and cast: *Behmer Schrift* by Marcus Behmer for the Press of Otto von Holten in Berlin, and *Winckelmann Antiqua* by Carl Ernst Poeschel for Poeschel & Trepte at Leipzig.

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J. E. LABOUREUR, ILLUSTRATOR

by

PAUL ISTEL

There is no doubt that one of the most difficult and perilous tasks which can attract the inventive spirit of a modern artist is that of modernising the illustrated book. To succeed, the artist must possess, besides his innate qualities of imagination and taste, a profound experience as an engraver and a technical knowledge of the art of typography. Nobody in France, during the last ten years, has known better than M. Laboureur how to give an aspect distinctly original to the *vignette*, if one can so call the little engraved picture which combines with the text and the format of a book in making a decorative page. Thanks to M. J. E. Laboureur, the art of Gravelot, of Eisen, of Moreau-le-Jeune, of Choffard and of all those *petits-maîtres* of the print who expressed with such elegance and wit the manners of the eighteenth century —that light and charming art seems to have emerged from a *bain de jouvence* to be re-endowed with a new freshness and an unexpected charm.

In the domain of books, more than elsewhere, the artist, to free himself from scholastic teaching, should be thoroughly steeped in the lessons of tradition—not of that parched tradition which applies itself to conventional formulas and leads but to the sterility of the *pastiche*, but the living and spontaneous tradition which represents, throughout the ages, the perseverance of the creative continuity of human effort. To study the beginnings of an artist is often to open the window on unknown vistas. The years of M. J. E. Laboureur's youth and apprenticeship explain his artistic development and show us the aim of his researches.

J. E. Laboureur was born on August 16th, 1877, at Nantes, in that country where the stretched-out horizons, the beautiful contours of a large river dotted with slender masts and squat chimneys, the delicateness of the light and the softness of the Atlantic skies, give to the eye and to the spirit the taste for

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sober lines and pure tones, but with the adventurous love of far-away places and unknown climates which sleeps in the sea-loving hearts of the Bretons.

After having completed his classical studies, the young man comes to Paris in 1895 to follow the lectures of the *Ecole de Droit* and of the *Faculté des Lettres*. Then the hours which he devotes to drawing and painting have the attraction of forbidden fruit. But often, at night in the bars of the town, he meets a little deformed being who, by the seduction of his mischievous speech and by the radiating power of a prodigious art, makes a profound impression on him: Toulouse Lautrec! The student now neglects the *Pandects* to learn and study the technique of the lithograph. In the studio in the Faubourg Saint Denis where Lautrec is designing on stone his intense impressions of the circus and the *café-concert*, Laboureur witnesses the birth and the growth of masterpieces which are marvellously nearer to life than anything the pencil has yet produced. The neophyte completes his studies under Lepère, who reveals to him the attractions and the mysteries of engraving with the knife. Thus steadied with this precious ballast, Laboureur wishes to complete his apprenticeship. During two years he visits the museums of Germany to study the old masters; the long winter months which he passes at the Cabinet of Prints at Dresden under the direction of the learned custodian, Dr Max Lehrs, teach him to compare and to choose. Amongst all the periods and schools it is the graceful and naïve *quattrocento* which attracts him most and holds him longer: he sees through the charm of the primitive Italian engravers, inscribed in their light and pure lines, the *ingénu* smile of a humanity in its springtime; it is, to him, the revelation of his own temperament and the opening of the path on which he will meet his fate. A stay of three years in the United States permits him to try his strength. As M. Roger Allard has so rightly said, "It was there that he was able to cultivate his innate taste for new aspects and for the yet styleless architecture of a young country and to utilize these impressions for the benefit of his talent."

After having published at Pittsburg two collections of etchings, he leaves for England where he steeps himself in British humour and "cant"[1]; these

[1] In English in the text.

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L'APPARTEMENT DES JEUNES FILLES

par

ROGER ALLARD

orné de Gravures au burin

par

J.-E. LABOUREUR

PARIS
CAMILLE BLOCH
366, rue Saint-Honoré
M CM XIX

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CHANSONS

MADÉCASSES

PARIS
ÉDITIONS DE LA NOUVELLE REVUE FRANÇAISE
35 ET 37, RUE MADAME
1920

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Chanson première

Quel est le roi de cette terre? — Ampanani. — Où est-il? — Dans la case royale. — Conduis-moi devant lui. — Viens-tu la main ouverte? — Oui, je viens en ami. — Tu peux entrer.

Salut au chef Ampanani. — Homme blanc, je te rends ton salut et je te prépare un bon accueil. Que cherches-tu? — Je viens visiter cette terre. — Tes pas et tes

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he will assimilate and mix, all strikingly, with his typical French qualities of wit and elegance. In London, he delves in the boxes of secondhand print shops, looks at old prints, discards, chooses; it is then that he becomes enamoured of the cruel drawing and the charming water-colours of Rowlandson, so expressive in the characterisations of his types. Back in Paris in 1909 he is granted the "Bourse de Voyage de Gravure," which allows him to travel as far as Greece and Turkey. If it is true that travelling forms youth, Laboureur, having dug up the past and explored the present, was then fully able to build up his own work to affirm his personality. Enriched by ten years of conscientious observation which had not dimmed the freshness of his vision, set free from the influences of school and of preconceived formulas, he was sufficiently master of his "trade" not to recoil before any audacity; it is then that he discovers, in the first stammerings of Cubist Art, the language in which he could particularly well express his intimate thoughts, and which, developed, ingeniously transformed, made suppler and finer, and adapted by him to the necessities of engraving and of illustration—will enable him to do something strikingly new and particularly happy. He is then ready to renovate, so to speak, to recreate the art of the engraved *vignette*.

The *Petites Images de la Guerre* which Laboureur sketches in 1916 and 1917 on the front of Flanders where he was interpreter to the British Army, then the *Types de l'Armée Américaine* which he observes at the American base, inspire an album of line blocks, two albums of woodcuts and a series of burin engravings; they show clearly the path on which he has started and the object of his researches. With an almost schematic clearness, a soberness of detail which, by marked absence of any emphasis, arrives at an extreme simplification of forms, the artist indicates with a few lines the planes and the volumes from which emerge the characteristic line and the typical *motif*.

But, in those albums where the sketch sometimes has a synthetic importance, M. Laboureur had not yet thought of illustrating a text: *La Malabée* published in 1917 is his first attempt; and once having tried, he reveals a perfect comprehension of the rôle of the illustrator. To accompany without a false note the unreal story of M. André Billy, stamped with smiling philosophy and disguised irony, M. Laboureur has imagined undreamed-of sil-

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houettes and daring perspectives which are, ingeniously, in perfect harmony with the fantasy of the writer.

But these compositions were only line blocks, a process of reproduction, hard and mechanical, which must have been repulsive to the refined taste of the artist: and it is the burin which will enable him to produce the charming plates which, from 1919 to 1926, are to bring a completely new note to the art of the French illustrated book.

The little collection of verses, *L'Appartement des Jeunes Filles*, published in 1919 by M. Roger Allard contains a frontispiece and five full page illustrations by M. Laboureur (p. 57). These illustrations are original burin engravings and the artist, without making use of etching or of any biting process, has cut directly on copper the delicate and precise lines of the design. This art, sincere and spontaneous, had been neglected by the illustrators of the nineteenth century, not only for the woodcut (the rehabilitation of which was justified) but also for the etching, which adapts itself badly to typographical decoration and which, too often, is spoilt and degraded by chemical and photographic processes. On the other hand the lines of burin engraving fit in harmoniously, as we will show further on, with the lines of the printed letter. Indeed this art can boast of glorious origins: the illustrations *en taille-douce* of a Baccio Baldini graced as early as the fifteenth century the *Monte Sancto di Dio* and the *Divina Commedia*, printed in Florence by Nic. de Lorenzo. No doubt M. Laboureur remembers the elongated gracefulness of Botticelli's virgins when he draws the fine faces, the thin busts and the long legs of our modern tennis stars and sea-bathing nymphs! M. Roger Allard's poetical Keepsake contains a suite of lyrical pieces where are sung, in a tone half candid, half perverse, the pastimes, sometimes *risqués*, of some young sportswomen. In depicting these *Contemporaines*, worthy of Restif de la Bretonne, M. Laboureur has tactfully avoided all easy suggestiveness. In a wittily laconic and concisely elegant manner, he discards all superfluous words, useless details in order to express only the essential feature; a small number of elementary lines, a few geometrical forms, *les simples quadrillages de la taille rangée*, the placing of a necessary accent, are the minimum of means with which he obtains the maximum of effects always new and personal.

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LE DIABLE
AMOUREUX,
NOUVELLE ESPAGNOLE.

A PARIS,
CHEZ CAMILLE BLOCH

1921

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The freedom and the lightness of the engraver's touch harmonise perfectly with the elegant type (Tory-Garamond italics) used by the printer Frazier-Soye, so that the rhythmic lines of the three collaborators, the poet, the printer and the illustrator, form a delightful symphony.

This little book has served as a prelude to the more important works executed by M. Laboureur during these last few years; these have definitely established his reputation. The charming novel of Valéry Larbaud, *Beauté mon beau souci*, published in 1920 by the Nouvelle Revue Française (p. 66) is the tender story of a modern idyll, sweet and fresh as a pastorale of Longus. But here Daphnis is a young Frenchman of the twentieth century and Chloë, whose name is Queenie, is a London typist; the lovers drive in motor buses and the pavements of Oxford Street replace the grass of the fields! If, in two thousand years, the surroundings have changed, have not the emotions of young souls remained the same?

In the illustrations of *Beauté mon beau souci* it seems that M. Laboureur's burin has hardly scratched the copper. This was the only possible way to adorn M. Valéry Larbaud's story, to keep its intimate charm and its qualities of restrained emotion: and never has an artist obtained such delicate results with such simple means: the designs are correspondingly diaphanous and almost ethereal; three or four lines completed by a few shadows, and here, before our eyes, appear the svelte curves of Chelsea Bridge or of the Marble Arch, the colonnade of the British Museum or the Wellington Statue, a series of monuments and landscapes scarcely larger than a visiting card, hardly suggested yet precise. A summary outline encircling an arrangement of shadings and we recognise the gesture and the attitude characteristic of this or that person. It seems as if the illustrator, anxious not to overload the work of the writer with useless ornaments, were satisfied to show a few 'samples' on the canvas of the novel, leaving to the imagination of the reader the task of completing the embroidery.

It is above all in the choice of ingenious *culs-de-lampe* and of *vignettes* placed even in the middle of the text that M. Laboureur shows, wittily and in a true 'modern' manner, the most tasteful inventions. The artists of the eighteenth century used to decorate their work with a profusion of rustic

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implements and musical instruments, watering cans and rakes, flutes, tambourines and bagpipes, all adorned with garlands of flowers and bows of ribbon. M. Laboureur has thought that the accessories of our daily lives offer equally seductive lines: A lamp with its shade, an inkstand, a steaming teapot with its cup, a typewriter, a suitcase with its smart fittings, present to the eye charming forms, from which one has but to extract the essential grace, and all the perfume of modern life fills the atmosphere. With exquisite taste M. Laboureur has adapted these little still-lifes to the typographic frame of the book. The type is a roman one of Didot, made by Peignot, of which the inking is not too accentuated and which, carefully set up in a page of elongated form, does not distract from the effect but confers on the book a sober distinction, well balanced and restrained. *Beauté mon beau souci* deserves to be placed in the front of the multitude of illustrated books which have appeared in France since the war.

M. Laboureur has successfully proved that engraving on copper and the printed type, far from being irreconcilable, lend themselves to harmonious association, when the illustrator, discarding the irregular biting of the etching, is satisfied with the purer lines of the burin. For the last twenty years, book collectors and publishers, repeating the *Credo* of Pelletan, have declared that wood is the only medium for illustration; exclusively interested in tone values, in sharp and powerful contrasts of black and white, they have forgotten that the combination of lines can be as attractive as the balance of colours. Besides, there exists an undeniable parentage of form between the *vignette burinée* and the type of the modern printer, so remote from the xylographic style of the early Gothic. Is it not the same tool which is used for cutting the printer's type and for inscribing on the metal the illustrator's figures? Cannot we trace the elegance of the burin in the shape of a typographic letter, with its column-like lines, its graceful curves and its strokes? When, in 1912, Peignot introduced to the public their new type, 'Cochin,' they emphasised the fact that "their letters reproduced this continuity in the passage from the *pleins* to the *déliés*, this sharpness in the ends which are usually representative of the biting of the burin in a copper plate."

Camille Bloch, the publisher, was also well inspired in choosing the Cochin

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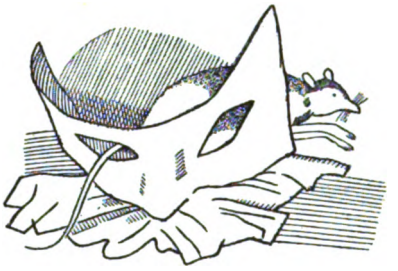
THE DEVIL IN LOVE

From the French of
JACQUES CAZOTTE

With
six engravings on copper by
J. E. LABOUREUR



LONDON
WILLIAM HEINEMANN, LTD
1925

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Une quinzaine de jours avant son mariage, et sur le conseil de Reginald, elle avait écrit à Marc Fournier pour lui annoncer qu'il s'était passé un grand événement dans sa vie : on avait demandé sa main.

La réponse de Marc ne se fit guère attendre. C'était une lettre tout à fait banale et correcte : les félicitations d'usage. Il ajoutait qu'il avait renoncé à son projet d'installer des bureaux à Londres.

— C'est un document officiel, cela, dit Regi-

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characters for printing a new edition of Cazotte's charming story, *Le Diable Amoureux*. This little work was first published in 1772 with six engravings (not signed, but often attributed to Moreau), in which the artist humorously and pleasantly scoffed at the too credulous reader and made fun of the taste for the supernatural and the favour then accorded by a frivolous public to the mysteries of magicians. This short masterpiece of fantastic literature has always appealed to the imagination of illustrators: in 1845 the witty Edouard de Beaumont, then in 1878 the aquafortist Félix Buhot (Quantin Edition) and the graceful designer Lalauze (Jouaust Edition) have in their turn interpreted the strange adventure of young Alvare and of the diabolical Biondetta. M. Laboureur has not feared to illustrate this story in a frankly modern manner, and this he has done without spoiling its precious charm and its faint perfume of faded roses. He has engraved for *Le Diable Amoureux* two series of compositions, one of which adorns the French edition of 1921 and the other the English translation published in 1925 by William Heinemann. These two sets are completely different: those of the French edition are slightly etched and represent characters designed with thick lines, while the engravings of the English edition, for which burin only has been used, give on a smaller scale a representation, as delicate as it is light, of the principal episodes of the novel. It should be noted that in the French edition the title and the opening page are decorated with a *fleuron* and a *bandeau* engraved on wood: this *décor* is reminiscent of the practices of the publishers of the eighteenth century who used to mix pleasantly the full page illustrations in *taille-douce* with the headings and the *culs-de-lampe* engraved on wood by Papillon. It is interesting to put side by side the title pages of the French edition of 1921 and the English edition of 1925: in the former the *fleuron* carved in wood has a touch at the same time archaic and modern (see page 62); in the latter, the letters, elegant and thin, harmonise admirably with the fineness of the burin-engraved *vignette* (see page 65).

But new lines, unexpected arabesques, contemporary picturesqueness, the decorative elements of modern life, could not fail to attract M. Laboureur, so he seized a chance which was offered him of illustrating a *Tableau des Grands Magasins*; this little work of M. J. Valmy-Baisse is a pleasant mixture

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of documents and anecdotes which show the author, in turn, as a psychologist, an economist, historian and story teller. It required the audacious and subtle verve of M. Laboureur to renovate through his personal vision the subjects so often vulgarised by newspaper illustrators and poster designers in magazines and on walls. The sharp grace of the artist, the sureness of his taste and the fantasy of his imagination, correcting by significant deformations the banal mediocrity of appearances, have helped him to realise a work which will remain the true expression of our manners and of our habits. The neatness of the burin marks on the copper, the sharp lines of planes and volumes, the daring architecture of metallic galleries, of stairways and lifts; it designs in bizarre perspectives the piles of cardboard boxes and stacks of materials, while the vivid white of the paper, wisely thrown into light, seems to reflect the fire of the electric lamps. It is all the poem of industrialised *coquetterie* which the artist expresses in these studies of big stores.

Spiritual inheritor of the great engravers of the eighteenth century whose elegant manner he possesses (without ever imitating their technique), Laboureur is light without being superficial, amusing without being bitter, expressive without being caricatural. His fine sensitiveness removes him as much from vulgar prettiness as from theatrical emphasis. In these little pictures, so ingeniously composed, Laboureur appears as the worthy and modern builder of the *Monument du Costume* which Moreau le Jeune and Freudeberg began one hundred and fifty years ago as a contribution to "the history of the habits, manners and costumes of the French." It is to be deplored that the publishers of *Tableau des Grands Magasins* have not 'framed' these charming prints more carefully and given more attention to the technical structure of the volume. It is true that the typographical execution in a beautiful 'Didot' of the Peignot foundry leaves nothing to be desired and the setting up of the pages presents even very pleasing dispositions with the titles of chapters in fancy capitals; but there are in the pages blank spaces which make holes in the text and which seem to await some absent decoration, and they have placed one of Laboureur's most important engravings on the 'verso' of the final page, facing the list of contents!

Such imperfections as these have been avoided in the magnificent edition

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of Remy de Gourmont's novel, *Le Songe d'une Femme*, which has just been published by Camille Bloch. This poetical love affair in letter form, written by Remy de Gourmont more than twenty years ago, was bound to appeal to M. Laboureur. In these letters exchanged by the heroes, where, in turn, chaste love and voluptuous passion are felt and expressed, the illustrator has known how to avoid the pitfall of cheap suggestiveness, and to keep all his qualities of discreet *pudeur* and subtle reserve. The twenty-six *vignettes* engraved *au burin* by M. Laboureur for the *Songe d'une Femme* show such freshness of impression and so pure a sensitiveness that the decoration of the book seems to be part of the text as a musical accompaniment mingles with the voice which sings.

There M. Laboureur has altogether discarded the classical combinations of intricate cross lines by which the old engravers minutely tried to reproduce on paper the immediate appearances of objects, their direct impressions. Convinced that the masters of bygone centuries carried their realistic art to its extreme degree of perfection, he could see no interest in an imitation of their methods. His are completely different. He carefully selects the features of nature which appear most significant to him; then, without pushing his explanations to the end, he abridges his tale, suppresses all unnecessary details and leaves us the care of completing mentally the impressions which he has suggested.

Landscapes where the trees, the water, and the sky are indicated by a fine line which seems to invite the mind to winged flight; human faces the silhouette of which create ornamental arabesques; still-lifes which reveal the hidden grace of the most common objects; all these images diaphanous and light, "où l'Indécis au Précis se joint[1]," are an enchantment to the eyes and to the mind. The publisher, with a laudable care of typographical beauty, sought a type of which the cursive aspect recalls the epistolary form of the work and the elegance of which is in accord with the delicate engravings of Laboureur: he chose the 16-point size of the new italics by Bernard Naudin called 'caractère de tradition,' whose style and line seemed to him

[1] Verlaine, *Art Poétique*.

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to fulfil the necessary conditions. The setting up of the pages is extremely graceful with the initial letters sloping, which recalls the *bâtarde coulée* of Fournier, and with amusing facsimiles of signatures. From the ensemble of this beautiful book emerges a rare impression of harmony (see pages 51, 52, 53).

In *Silbermann*, a psychological novel of Jacques de Lacretelle, and in *Hélène et Touglas* of Jean Giraudoux, M. Laboureur applies his clever burin to the most subtle analyses of the mind, before embarking in *L'Envers du Music-Hall*, for the region of episodic narration. Colette's book is a masterpiece of French prose, scintillating with light and colour, full of smiling humour and melancholy lyrism. M. Laboureur takes the reader with him on the stage and in the wings, but his illustrations are no servile variations on the theme of the writer; discreet musician, he knows that the violin should not cover the voice of the singer and he is content with arranging melodious chords around the essential theme. In his art of a quality so fine, and in which the element of choice plays such a large part, you will never find anything commonplace or redundant; he never comes down to the vulgar level of the anecdote; a few burin lines are enough for him to extract from reality all the poetry it contains. If you look at these little dancers, you see just a sketch, a sketch which has the simple quality of a scheme, yet all the necessary details are there, suggested or indicated with a witty precision. His burin has hardly scratched the copper to give to these dolls their impersonal grace of mechanical toys; but, on the shoulder, at the waist, in the hair, bows of ribbon wave and shiver and show that the bodies of these marionettes are animated by the pulse of life. To arrive at this astonishing limpidity in engraving, M. Laboureur has transformed, renovated, the technique of the old masters of the burin and has created by the simplest means an absolutely new and personal technique. But who would have believed that from the parallel furrows of the *taille rangée* could grow such refined harmonies? It is true that the virtuosity of the tool would be nothing without the subtle sharpness of the vision and without the sincerity of an emotion, softened and refined by a smiling mischievousness! All these qualities appear together and at their best in M. Laboureur's last and most

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REMY DE GOURMONT

LE SONGE D'UNE FEMME

ROMAN FAMILIER

GRAVURES AU BURIN DE
J.-E. LABOUREUR

CAMILLE BLOCH, ÉDITEUR
PARIS. MCMXXV.

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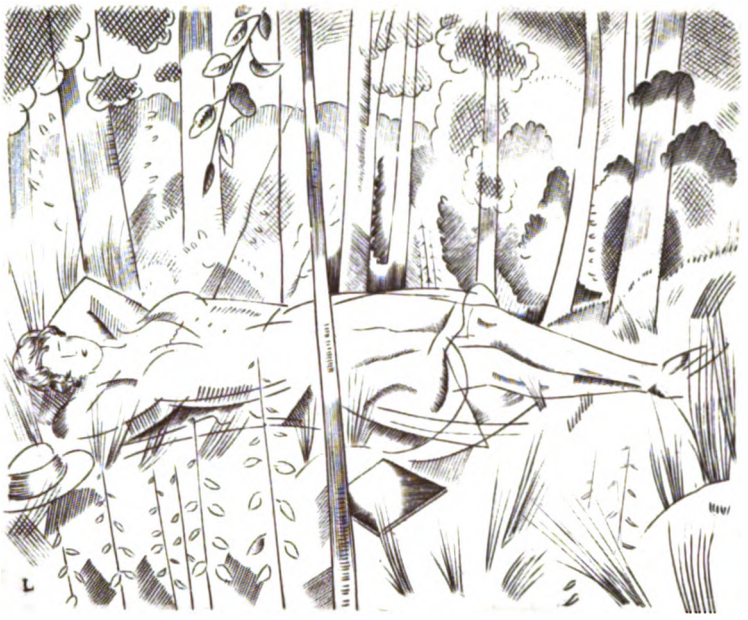

PAUL PELASGE A PIERRE BAZAN

Les Frênes, 20 août.

Ceci n'est pas un conte. Je n'invente pas; je n'arrange pas; j'écris à peine. Cependant garde mes lettres. Rien ne vaut les impressions naïves et cordiales pour donner du ton à un roman et prendre les femmes. Si j'écris des histoires, je ne veux être lu que par les femmes. Je voudrais être un de ces romanciers dont les livres sont les compagnons de lit des incomprises et des délaissées.

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bombée se tendait comme en pierre. Elle raillait, mais avec la voix assez amicale, maintenant, satisfaite de sa supériorité.

— « Courage! Encore un pas. Non, ne touchez pas à l'herbe, vous allez vous couper. Donnez-moi la main.... »

Vous voyez le ton de familiarité innocente et un peu sèche.

Nous allâmes nous asseoir, les pieds tombants, côte à côte, en face de la vaste mer pâlissante, et nous parlâmes, mais le vent emportait nos phrases :

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II

LES

ADIEUX DU VIEILLARD

Il était père d'une famille nombreuse. A l'arrivée des Européens, il laissa tomber des regards de dédain sur eux, sans marquer ni étonnement, ni frayeur, ni curiosité*. Ils l'abordèrent; il leur tourna le dos, se retira dans sa cabane. Son silence et son souci ne décelaient que trop sa

From Laboureur's edition of Diderot's *Supplément au Voyage de Bougainville* (Paris 1921)

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ambitious work, the thirty-two *vignettes* which illustrate in so masterly a manner *L'Envers du Music-Hall.*

M. Laboureur has always shown a preference for the use of the burin in book illustration, but he has not, however, neglected any of the other methods of graphic reproduction; indeed he has produced woodcuts and lithographs both powerful and original.

The *Chansons Madécasses* of Evariste Parny were published for the first time in 1787 and were without doubt, at that epoch, an unexpected revelation of African poetry. In 1920 M. Laboureur decorated this negro *romancero* with thirty little *vignettes*, engraved on wood and printed in several colours: these engravings, in which a certain primitive *naïveté* is allied to a very civilised taste, have a typical style all their own (see pages 38 and 39). And I would not leave the region of the Tropics without mentioning the engravings *à l'aquatinte* for the *Supplément au voyage de Bougainville*, of Diderot, in which M. Laboureur has again transposed and modernised with infinite verve the exotic themes dear to the eighteenth century (page 54).

But it is above all the illustrations for *La Promenade avec Gabrielle*, a short story by Jean Giraudoux, which constitute the art of coloured lithographs. It is hardly a book, only a light album of twenty pages, the reproductions of an autograph manuscript adorned with sixteen colour-lithographs. Here the decorative idea is entirely new and the effect entirely successful: both text and engraving have been drawn from the stone. The text of Giraudoux, in a facsimile of handwriting, is printed in blue, the colour of fountain-pen ink, and Laboureur has created (and designed directly with the brush) landscapes in gay and fresh colours, where the same blue throws its dominant note—the ensemble being an adorable concerto in which the impalpable fantasy of the writer and the impressionism of the artist are most happily united.

This article is uniquely devoted to M. Laboureur as a book illustrator, but we must not, however, omit to mention that his work as an engraver includes about a hundred important prints. The collectors and the critics—at least those who appreciate the researches and the efforts of independent artists—rightly consider him now as one of the masters of original engraving

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in France. He has created a 'genre' and has a style entirely his own which already many people try vainly to imitate.

It may, as we have indeed already pointed out, be said that by the elegance of his technique and his lightness of touch M. Laboureur is the descendant of those *petits-maîtres* of the eighteenth century, Moreau, Cochin, Gravelot and Saint-Aubin, like him, prolific and patient; they have described with wit and humour the lives of their contemporaries; nevertheless he belongs entirely to our epoch, for he has succeeded in extracting from the most daring theories of modern art—*pointillisme*, *cubisme*, *surréalisme*—the diverse elements which have made finer his vision and more personal his manner. So that his inventive genius, though deeply rooted in the past, stands before us as the most characteristic evidence of the art of to-day.

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LIST OF WORKS ILLUSTRATED BY J. E. LABOUREUR

1. DANS LES FLANDRES BRITANNIQUES. Twenty-four drawings of *J. E. Laboureur*, text by *X. M. Boulestin*. Paris, Dorbon, 1916. In 4.

Edition limited to 350 numbered copies, 300 of which are on *Vélin* and 50 on Holland with two sets of illustrations, one in colour.

2. PETITES IMAGES DE LA GUERRE SUR LE FRONT BRITANNIQUE. Nine burin engravings of *J. E. Laboureur* preceded by a letter of *Roger Allard* on "les spectacles de la guerre." Paris, Imprimerie Vernant, s.d. (1917). Small in 4°.

The edition is limited to 120 copies: one copy containing four states of the engravings together with the nine studies for the engravings; four copies containing four states of the engravings; 115 copies containing the last states of the engravings.

3. LA MALABEE. By *André Billy*. With line block designs by *J. E. Laboureur*. Paris, Société littéraire de France, 1917. In 16°. (Printed by Durand at Chartres.)

Exclusive of the ordinary edition there have been printed: six copies on China paper (numbered 1 to 6) and twenty-four copies on Japan paper (numbered 7 to 30). There is also fifteen sets (marked A to O) of burin engravings after the illustrations in the book.

4. L'APPARTEMENT DES JEUNES FILLES. By *Roger Allard*. With six burin engravings by *J. E. Laboureur*. Paris, Camille Bloch, 1919. Small in 8°. (Printed in Tory-Garamond italics by Frazier-Soye at Paris.)

Edition limited to 541 copies comprising: one copy marked A on hand-made old Japan paper with the original designs and a double set of the engravings in two states; four Author's copies (*hors commerce*) marked B to E on hand-made old Japan paper with a double set of the engravings in two states; six copies on old Japan paper (with one set of the engravings) and thirty copies on old Japan paper and 500 copies on *papier vergé rose*.

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5. ECRIT EN SONGE. By *André Billy*, with line block drawings by *J. E. Laboureur*. Paris, Société littéraire de France, 1920. In 16°. (Printed by Darantière at Dijon.)

Edition limited to 415 numbered copies on Lafuma vellum.

6. BEAUTE MON BEAU SOUCI. Novel by *Valéry Larbaud*. Illustrated with thirty-seven burins by *J. E. Laboureur*. Paris, Editions de la Nouvelle Revue Française, 1920. In 8°. (The text printed in roman type of Didot by Coulouma at Argenteuil, the burin engravings printed by Vernant.)

Edition limited to 412 numbered copies on Lafuma-Navarre paper (of which 12 copies marked I to XII *hors commerce*).

7. CHANSONS MADECASSES, translated into French by *Evariste Parny*. With thirty coloured vignettes, designed and engraved on wood by *J. E. Laboureur*. Paris, Editions de la Nouvelle Revue Française, 1920. In 16°. (Printed in Paris by Frazier-Soye.)

Edition limited to 412 numbered copies on *papier de jute naturel*, twelve of which *hors commerce*.

8. SUPPLEMENT AU VOYAGE DE BOUGAINVILLE. By *Diderot*. With four aquatint engravings and three wood engravings by *J. E. Laboureur*. Paris, Editions de la Nouvelle Revue Française, 1921. In 12°. (The text printed by Coulouma at Argenteuil and the engravings by Vernant.)

Edition limited to 315 numbered copies on Lafuma-Navarre tinted vellum, of which fifteen copies *hors commerce*. Of the engravings of J. E. Laboureur there have also been separately printed: twenty double sets on Japan paper, in first and second state, numbered and signed by the artist.

9. LE DIABLE AMOUREUX. (By *Cazotte*.) Paris, Camille Bloch, 1921. In 8°. (Text printed in Cochin type by Jacoub and Aulard in Paris, and five full page engravings by Vernant and Dollé.)

Edition limited to 575 numbered copies on *papier vergé d'Arches*: ten copies containing, besides the last state of the engravings, a set on China paper of the first state of the engravings, and a second state on eighteenth century paper; twenty copies containing the last state and a set of the second state—and 545 copies with the engravings in the last state.

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Illustrated by Laboureur

10. LE SATYRICON DE PETRONE. Translated into French by *Laurent Tailhade*. With six plates, *i.e.* line blocks on a toned background by *J. E. Laboureur*. Paris, Editions de la Sirène, 1922. In 8°. (Text printed by Henri Diéval and the plates by Louis Kaldor.)

An edition of 235 numbered copies, of which 25 are on Japan paper and 210 on *vélin sur fil Lafuma*, and an ordinary trade edition.

11. PROMENADE AVEC GABRIELLE. Manuscript of *Jean Giraudoux*, illustrated with sixteen coloured lithographs by *J. E. Laboureur*. Paris, Editions de la Nouvelle Revue Française, 1919 (the printer's date of impression given as 1st June 1924). In 8°. (Printed by Engelmann, printer-lithographer.)

Edition limited to 185 numbered copies, of which twenty *hors commerce* are numbered I to XX; 150 numbered 1 to 150; fourteen on China paper with a set of the lithographs on China paper marked B to O; and one copy on China paper marked A to which has been added a set of lithographs, the original manuscript of Jean Giraudoux and the original gouaches of J. E. Laboureur.

12. TABLEAU DES GRANDS MAGASINS. By *J. Valmy-Baysse*, illustrated with twelve burin engravings by *J. E. Laboureur*. Paris, Editions de la Nouvelle Revue Française, s.d. (1925). Demy 4°. (Printed in 16-point Didot roman type of Peignot, by Coulouma at Argenteuil, the engravings printed by Vernant, Paris.)

Edition limited to 335 copies comprising: one copy on Imperial Japan paper with a double set of engravings and a set of original drawings, marked A; four copies on Imperial Japan paper with a double set of engravings marked B to E; fifteen copies on Japan paper with a set of engravings on China paper marked F to T; 315 copies on *vélin pur fil Lafuma-Navarre* (of which 15 *hors commerce*) numbered 1 to 300 and I to XV.

13. THE DEVIL IN LOVE. From the French of *Jacques Cazotte*. With six burin engravings on copper by *J. E. Laboureur*. London, William Heinemann, 1925. Demy 8°. (Printed in Baskerville type at the Cambridge University Press.)

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Edition limited to 395 numbered copies, 75 of which are on Van Gelder paper with two states of the engravings, and 320 on Abbey Mill paper.

14. SILBERMANN. By *Jacques de Lacretelle*, illustrated with sixteen burin engravings by *J. E. Laboureur*. Paris, Editions de la Nouvelle Revue Française, 1925. In 8°. (Text printed by Coulouma at Argenteuil, and the engravings printed by Vernant, *taille-doucier*, in Paris.)

Edition limited to 442 numbered copies: 420 copies on *vélin d'Arches* (of which twenty *hors commerce*); fifteen copies on Imperial Japan paper with a set of the engravings in first state on white Japan paper; seven copies on old white Japan paper (of which two *hors commerce*) with one set of the engravings in first state on old white Japan paper, and the other in the last state on Imperial Japan paper.

15. HELENE ET TOUGLAS OU LES JOIES DE PARIS. By *Jean Giraudoux*. Short story, illustrated with six burin engravings by *Laboureur*. Paris, Au Sans Pareil, 1925. In 16° grand-jésus. (Printed in Didot roman type of Peignot, corps 14, by Coulouma at Argenteuil, the lithographs printed by Lacourière, *taille-doucier*, at Paris.)

Edition limited to 1220 numbered copies, twenty of which reserved—*aux amis du sans-pareil*; fifty copies on Imperial Japan paper with a double set of engravings, fifty copies on *vergé de Hollande* with a set of engravings, 100 copies on *vergé de Hollande*, and 1000 copies on *vélin d'Annonay des frères Montgolfier*. (There were also a few copies *hors commerce* marked J. G. and signed by the publisher.)

16. LE SONGE D'UNE FEMME. Novel by *Remy de Gourmont*, illustrated with twenty-seven burin engravings by *J. E. Laboureur*. Paris, Camille Bloch, 1925. In 8° jésus. (Text printed in Naudin italics, corps 16, by Frazier-Soye, and the engravings printed by Vernant.)

Edition limited to 430 copies on *vélin d'Arches* specially manufactured and with C.B. in watermark. The edition consists of: five copies (I to V) with an original watercolour, a set of proofs of the plates in first state on old Japan paper and a second set of the proofs of the last state on *vélin d'Arches*; thirteen copies (VI to XVIII) containing a set of proofs of the first state on

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vergé ancien and a second set of the last state on *vélin d'Arches*; twenty-seven copies (XIX to XLV) containing a set of proofs of the last state on *vélin d'Arches*, and 385 copies (1 to 385). There were also 25 copies *hors commerce* marked A to Z.

17. L'ENVERS DU MUSIC-HALL. By *Colette.* Illustrated with thirty-two burin engravings by *J. E. Laboureur.* Paris, Au Sans Pareil, 1926. Small 4°. (Text printed in the Didot roman of the Peignot Foundry, 12-point, by Coulouma at Argenteuil and the illustrations printed by Vernant.)

Edition limited to 420 numbered copies comprising: twenty copies *hors commerce* for the "Amis du Sans-Pareil"; twenty copies on Imperial Japan paper with a double set of engravings; thirty on Van Gelder paper with one set of engravings; and 350 on *vélin de Rives.*

18. LES SONNETS DU DOCTEUR. Illustrated with four engravings by *J. E. Laboureur.* Dijon, Aux Editions du Raisin, 1926. In 8°. (Printed by Maurice Darantière at Dijon.)

Edition limited to 305 numbered copies on Van Gelder paper.

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WILLIAM BULMER

by

H. V. MARROT

There is a remarkable dearth of great names in the history of British typography. In no way can our representatives compete with their foreign contemporaries: for Aldus, the Estiennes, and the Elzevirs we have the Tonsons; for Garamond and the Enschedés we have Caslon; and for Jenson and Schweinheim and Pannartz we have Caxton and Wynkyn de Worde. At the realization how small a proportion of foreign masters and how large a proportion of English, who might have been mentioned, is contained in this enumeration, the contrast will appear sufficiently obvious and lamentable. After all, Caxton and Wynkyn de Worde have an undeniable and enduring claim upon our gratitude and respect; but our interest in them is and must be partly sentimental and partly archaeological. Our admiration for them is conditioned by a number of factors which strictly speaking are irrelevant; and between them and Baskerville, is there a name which may be regarded as in any sense familiar except to the expert or the student?

This sad and curious circumstance is not easily susceptible of explanation. As a nation we are proverbially 'slow in the up-take'; but it is difficult to correlate with this immemorial trait the comparative shortness of the interval between the invention of the art of printing and its introduction into this country. Equally notorious is the impermeability, the almost majestic insolence, of our indifference to pure art in any form whatsoever; yet even this amiable foible cannot quite satisfy the enquirer. If, indeed, it be true that *ars est celare artem*, it is easily, if somewhat cynically, arguable that we are justified thereby in assigning to our public taste (I do not speak of the few artistic enthusiasts of every kind who undoubtedly do exist) the first rank in penetrative and selective criticism, by reason of the completeness with which any element of art must be disguised whenever a bid is made for

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public approval; yet there *was* a time.... The Elizabethan public can scarcely with justice be accused of insensitiveness, yet its printing output was negligible enough; and that of later decades remained unaffected either one way or the other by the agonizing spasms of Puritanism which oppressed or morbidly stimulated almost every other normal activity.

But be the ulterior cause what it may (and we will leave the enquiry to be pursued by the curious whose leisure is greater than ours), the qualities which were the definite and immediate factors forming the disability of English printing up to the time of Baskerville may be detected with sufficient ease and certainty. Briefly, here they are: undistinguished types; undistinguished typography; vile presswork; indifferent paper.

This may appear a sweeping statement, but really the exceptions to its strictures are few enough and far between. Occasionally one comes across such a book as the first edition of Hooker's *Ecclesiastical Polity* (1594), where (in the title-page, at any rate) the type is larger and shapelier and more widely spaced than usual, giving it an unwonted degree of gracefulness; or else the first collected edition of Congreve (1710) and Nelson's *Address to Persons of Quality and Estate* (1715), where again the fount is larger than usual, but massive this time and very like Caslon's, admirably imposed and balanced to a nicety by the wide margins of superfine paper. But once more there is a qualification: this praise (in the case of *Congreve* and *Nelson*) can only be given to the *large paper* copies—the ordinary editions are very ordinary indeed, so that the printers seem to have blundered into typographical success merely by the unconscious observance of a principle which they had not had the wit to formulate. The utter impossibility of producing a first-rate book without good paper was consistently ignored in this country, and only the comparatively small output of thick paper copies of eighteenth-century works give any satisfaction in this respect; consequently such superb books as (for example) the *Themistius* in Greek and Latin which came from the Imprimerie Royale under Mabre-Cramoisy were quite beyond our reach. But fine paper is nevertheless *essential* to fine book-making, and such men as Bensley and Bulmer themselves, for all the good qualities of the founts which they used, were to furnish examples of this truth. As a rule the papers

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which they used were impeccable; indeed, in the *Poems of Goldsmith and Parnell* of 1795 (which we shall discuss later), Bulmer concludes his Preface with a special mention of the Whatman paper used: but in Maurice's *Elegiac Poem* on the death of Sir William Jones of the same year, Martin's beautiful fount loses enormously in effect on the no worse than medium paper employed. Finally, a mere allusion to the notoriously disgraceful presswork which was the disfigurement of thousands of books will be its sufficient condemnation.

Into the midst of all this—when Richardson[1], Fielding, and Smollett were perpetuating this lamentable tradition in books which were the glory of English literature and the shame of English printing—sprang the writing-master Baskerville with his new calligraphic fount and his hot-pressed paper. The date of his first work, *The specimens of Virgil with Proposals*, 1754, and still more the year 1757, when that volume, his first book, appeared, mark perhaps the second most important crisis in the history of English typography. For the first time England could rival—and equal—France. Baskerville was the rival of Fournier and, together with that rival, the inspiration of Bodoni, who was to rescue Italy from the slough of despond in which she had long since embedded herself. His founts were a definite improvement on those of Caslon in finish, grace, and beauty. Their chief defect was an excess of femininity—a fault remedied in the modern version now happily coming into fashion and, better still, into commercial use. Indeed there is an undeniable flavour of the private press about him, and this, though it explains why his books are collected under the head of 'Books from Famous Presses,' while Bulmer's and Bensley's are not, makes a comparison infinitely to the advantage of the latter. Like Aldus and the Estiennes, Baskerville was his own publisher, while Bulmer and Bensley were pure Commercial Printers, at the service of any who might choose to employ them; and it is in the fact that the success with which they plied their trade did not strike a blow at the heart of their artistic integrity or self-respect that their glory lies. Still, Baskerville was the

[1] It is not meant to imply that any of these authors save Richardson was responsible for the typographical deficiencies of these works: Richardson, however, was his own printer, and ought to have known better.

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father and the mother of fine printing in this country, for which the debt we owe him is difficult to overestimate; and the lack of appreciation and constant financial troubles which oppressed him to the end of his life are a matter for genuine regret.

For the moment apathy prevailed, although the seed had been sown, and a new spirit in typography was beginning to grow manifest. Instead of the scrubby little books in which, as we said, Richardson, Smollett, and Fielding had made their bow, Sterne's *Tristram Shandy* and *Sentimental Journey* and Dr Johnson's *Western Islands* might be given credit at least for a certain dignity and spaciousness, if not for any positive typographical virtue[1].

We now close the brief historical sketch which seemed necessary to put the careers of such men as Bulmer and Bensley into their proper perspective. The records of William Bulmer's life are only rivalled in scantiness by those of his rival Thomas Bensley—a circumstance, however, not unprecedented in the case of printers, whose work, being less personal than that of artists in other media, is hardly of such a nature as to lead their contemporaries to make any exertion either of curiosity or of memory with regard to their personalities. Bulmer was born at Newcastle, and there served his apprenticeship, contracting a friendship with the famous Thomas Bewick. In his *Memoir* Bewick is provokingly cursory on the subject; all he says is this:

"Amongst the acquaintances I made at the workshops of Gilbert and William Gray, was William Bulmer, afterwards rendered famous as the proprietor of the Shakespeare Printing Office, in Cleveland Row, London, who was the first that set the example, and soon led the way, to fine printing in England. He used, while he was an apprentice, to prove the cuts I had executed. In this he was countenanced by his master, John Thompson, who was himself extremely curious and eager to see wood engraving succeed; for at that time the printing of woodcuts was very imperfectly known."

We may, however, console ourselves for Bewick's ill-timed reticence by

[1] Sterne's books are actually smaller than Fielding's or Smollett's; but this one would never believe if one did not know it. T. Becket was part publisher of much of Sterne's work; fifty years later he was still in business, and we shall see later on what sort of work he was then putting out.

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the story (source unknown) of their two-mile walks every morning to a farmhouse at Elswick, followed by orgies of "Goody Coxen's hot rye-cake and buttermilk." On migrating to London, Bulmer worked for the publisher, John Bell, whose books maintain an extraordinarily high level of delicate charm. About 1787 occurred the crucial event in his career: his accidental introduction to George Nicol, the King's bookseller, then projecting his magnificent Shakespeare. Nicol had already engaged William Martin as type-cutter, and with the results of this craftsman's skill and taste, Bulmer was set up at the *Shakespeare Press* in Cleveland-row, St James's. In 1819 or thereabouts he retired prosperously "to a genteel residence at Clapham Rise," and on September 9th, 1830, in his 74th year, he died, being buried at St Clement Danes, Strand, a week later.

Now, in reviewing at this convenient stage Bulmer's career as a whole, before proceeding to a more detailed examination of his work, it is impossible to avoid a comparison and contrast with his counterpart Bensley. In the consideration of English typography and printing at this period they remain firmly bracketed together in the mind as the two outstanding figures—united, indeed, as much (in one sense) by their differences as by their similarities. In this connection there are two main facts which it is both interesting and important to remember.

In the first place, although their lives were of very nearly equal length (with the advantage in favour of Bulmer), Bensley's career as an independent printer is considerably the longer of the two. The *Illustrations of Original Drawings by Holbein* appeared in 1792, while Bensley's imprint may be found as early as 1785; and while that of 'Bulmer and Nicol'[1] gives way to that of Nicol alone about 1822 or 3, Bensley's name is to be found as late as 1824, and only in 1825 do we find the imprint of 'Mills, Jowett, and Mills, (Late Bensley,) Bolt Court, Fleet Street.'[2] Thus, Bulmer's imprint covers a range

[1] This imprint does not appear till 1820, about the time of (if anything, a little later than) Bulmer's retirement. He may, therefore, very likely have been no more than a sleeping partner.

[2] Yet in 1818 appears the imprint 'Bensley and Sons.' In 1828 we find 'B. Bensley, Andover,' which suggests one of the 'Sons' in question (a son

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of about 28 years as against Bensley's 39. This discrepancy is not without its importance. In the first place, it is far greater than is generally supposed; in the second, it implies a considerably larger, hence presumably (though not necessarily) more important, output on Bensley's part than on Bulmer's; in the third, it explains the greater variability of Bensley's work than Bulmer's; for Bulmer's worst is not so bad as Bensley's. Bulmer sprang, as it were, like

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of Thomas's he certainly was, as will appear). Presumably he or they must have left the paternal firm between 1818 and 1824; otherwise it is difficult to account for the resumption of the solitary 'T. Bensley' by 1824. B. Bensley is to be found ten years later (1838) at Phipps' Bridge, Mitcham. In 1842 he reappears at Woking, being responsible for the printing of the re-issue, in that year, of Dibdin's *Bibliomania*. He appends an interesting personal note, of which the following extracts throw light both on the question immediately under discussion and on other subjects to be touched on later; they are also not without their comic aspect:

"... during the life-time of so many able printers as now exercise their calling in the metropolis, it would be invidious to particularize eminence in our profession (whereas among our immediate predecessors it is, perhaps, just to say that there were only *two* printers of great celebrity, the late *Mr. Bulmer* and my father). . . .[Thirty years ago the printer] could command neither good *presses*, *types*, nor *ink*, &c.—paper being then almost the only matter to be had in perfection. . . . Our *letter* may safely be pronounced, if not perfect, as near perfection as it will ever reach. . . . The inking-roller at the hand-press was adopted, and offered to the printers generally, by my friend, Mr. Applegarth, shortly after *steam-printing* was introduced by my father . . . and, further, it is not a very tempting subject to the son of him who was led to devote the energies of the latter years of his active life, and the well-earned fortune which his great typographical celebrity had secured, to the adoption of a mode of printing which, how much soever it may benefit newspaper proprietors and others—certainly has done anything but benefit his family; and has thus added another instance to the many on record of the ill success attending the patronage of inventors."

The last paragraph may be a hit at the *Times* which (*vide* D.N.B.) adopted certain improvements of Bensley's; it also provides a plausible explanation why Bensley was not able to retire nearly as soon as Bulmer.

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Athena from the head of Zeus; he was ready provided, by Nicol's care, with a superb type—with which, incidentally, all his best work was done: while Bensley had to discover Vincent Figgins for himself. Indeed, Bensley's earliest performances are almost incredibly undistinguished. *The Adventures of the Six Princesses of Babylon* (1785), the earliest work of his I have discovered, is a miracle of typographical obliviality; and Moffat's *Hippocrates* (1788), White's *Selborne* (1789), Huddesford's *Salmagundi* (1791), and Brown's *Self-Interpreting Bible* (1791, 2nd ed.) are little better. But it must in fairness be remembered that these works considerably antedate anything identifiable of Bulmer's: it is possible to heap Bensley's juvenile sins as a load of reproach on his head, while Bulmer remains snugly anonymous.

The second great *rapport* between the two printers lies in the consistent masculinity of Bulmer as against the equally consistent femininity of Bensley. (I speak of their earlier period, that in which their best work was done, before the grisly modern-face deluge had overwhelmed them; after which, any success of theirs was apt to be a pure typographical triumph over the founts they had to work with.) Martin's admirable fount we shall examine presently: here we need only demonstrate its inherent virility, attested by the masculine typographical handling which it (probably subconsciously) imposed on Bulmer, and which makes his large books so much more numerous and successful than his small books: whereas Figgins's rotund type is more successful when light and small than when swollen out for such large works as the *Seasons* of 1798, Hume's *History*, and Macklin's *Bible*; and these volumes, fine as they are, are less admirable than (for example) those little ravishments, *Townshend's Poems* (1796), Dubois's *The Wreath* (1799), and *The Enchanted Plants* (1800). (Again I speak only of their characteristic periods.) In a word, one is irresistibly reminded: "male and female created He them."

We now come to the actual examination of Bulmer's performances. All through his career—though more especially in its early stage, when he used the founts by which Martin is known—it is Bulmer's types which give his work its unmistakable and idiosyncratic flavour. Bensley's Figgins types were at once less daringly original in conception and more widely paralleled; so that it is possible to mistake for Bensley's the best work of such secondary

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A SPECIMEN

By *ROBERT MARTIN*, BIRMINGHAM.

No. 1

ABCDEFGHIJKLMNO
PQRSTUVWXYZ

Double Pica Roman.

TANDEM aliquando, Quirites! L. Catilinam furentem audacia, ſcelus anhelantem, peſtem patriæ nefarie molientem, vobis atque huic urbi
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Double Pica Italic.

TANDEM aliquando, Quirites! L. Catilinam, furentem audacia, ſcelus anhelantem, peſtem patriæ nefarie molientem, vobis atque huic urbi ferrum flammamque
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Engliſh Roman.

TANDEM aliquando, Quirites! L. Catilinam, furentem audacia, ſcelus anhelantem, peſtem patriæ nefarie molientem, vobis atque huic urbi ferrum flammamque minitantem, ex urbe vel ejecimus, vel emiſimus, vel ipſum egredientem proſecuti ſumus. abiit exceſſit, evaſit,
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Small Pica Roman.

TANDEM aliquando, Quirites! L. Catilinam furentem audacia, ſcelus anhelantem, peſtem patriæ nefarie molientem, vobis atque huic urbi ferrum flammamque minitantem, ex urbe vel ejecimus, vel
ABCDEFGHIJKLMNOPQRST

Small Pica Italic.

TANDEM aliquando, Quirites! L. Catilinam, furentem audacia, ſcelus anhelantem, peſtem patriæ nefarie molientem, vobis atque huic urbi ferrum flammamque minitantem, ex urbe vel ejecimus, vel emiſimus, vel ipſum egredientem
ABCDEFGHIJKLMNOPQRSTUV

Long Primer Roman.

TANDEM aliquando, Quirites! L. Catilinam, furentem audacia, ſcelus anhelantem, peſtem patriæ nefarie molientem, vobis atque huic urbi ferrum flammamque minitantem, ex urbe vel ejecimus, vel emiſimus
ABCDEFGHIJKLMNOPQRSTU

Long Primer Italic.

TANDEM aliquando, Quirites! L. Catilinam, furentem audacia, ſcelus anhelantem, peſtem patriæ nefarie molientem, vobis atque huic urbi ferrum flammamque minitantem, ex urbe vel ejecimus, vel emiſimus, vel ipſum egredientem verbis proſecuti
ABCDEFGHIJKLMNOPQRSTUVWX

No. 2

No. 3

No. 4

No. 5

The specimen (reduced) of Robert Martin, Birmingham 1780

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practitioners as Roworth, Hansard, McMillan, Gillet, and even Davison when the spirit moved him. Further, Bulmer possessed the virtual monopoly of Martin's types: in his preface to *The Press* (1803), McCreery says: "I am enabled to boast of being the first who has participated with Mr. Bulmer in the use of these types"—and, as we shall see, an inferior variety at that. It will therefore be appropriate to consider Bulmer's output from this point of view before proceeding to appraise him as typographer. We shall begin with Martin's type in its purity, trace its eventual deterioration, and finally examine the modern-face types with which, tempered by an occasional return into the past, Bulmer accomplished the remainder of his career.

Martin's original fount is unquestionably one of the very best ever evolved, both for intrinsic beauty and for its unequalled combination of marked individuality with general applicability. The infinitesimal peculiarities which impart to a fount its characteristic flavour almost defy analysis; and that flavour, description: but the result is visible to all but the quite unpractised eye. Martin was of Baskerville's school, but in his hands that master's sweet and readable, but somewhat enervate and pot-bellied, letter becomes hardly recognizable, so great and so important are the modifications which it undergoes. It is transformed into a nervous masculine letter of which the power and vigour are manifest in every stroke of its restrained floridity. Baskerville's loose and sprawling fount disappears to make room for one taller and narrower in proportion, hence squarer, shewing thus far a distinct anticipation of 'modern-face,' and suggesting a close knowledge, if not an actual imitation, of Bodoni's work between 1780 and 1790. Owing to this concentration, the 'ornamental' part of each letter, of which a distinct survival from the script-form can be traced in the subdued exuberance of a curve or a serif (in the k and g, for example), becomes compressed, and has to move, as it were, quickly and sharply in a relatively confined space, and it is this which gives certain of Martin's letters their 'curly' effect. The main Baskerville element retained by Martin (which, indeed, is easily traceable) is the characteristic calligraphic closeness with which the letter follows and reproduces thick and thin strokes as they would naturally be made by the pen—a quality naturally to be expected of Baskerville the writing-master. This is

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a quality indispensable in the designing of fine types; and it is the virtue of Martin's fount (shared by a few other fine transitional faces, such as certain of Bodoni's) that it combines the good qualities both of 'old-face' and 'modern-face': tempering the excessive rotundity of the old tradition, while avoiding, by means of its calligraphic faithfulness and of its triangular and slightly scalloped serifs, the two vices which were to make of the thorough-going 'modern-face' a thing at which to shudder. The flat 'hair-line' serifs were to remove the last vestiges of attractiveness, and the abandonment of calligraphic truth—for the thick, sharply-ending, down-strokes of that same 'modern-face' are quite arbitrary in conception, and only in the vaguest manner inspired by any memory of how type-design was born—was to aggravate unpardonable ugliness by the addition of outrageous falsity.

The impression made by Martin's fount was described above as one of restrained floridity. Inadequate as any such description must of necessity be, its accuracy may easily be tested by reference to such works as Repton's *Theory and Principles of Landscape Gardening* (1794), Boydell's *Milton* (1794), the monumental *Shakespeare* and the *Holbein*. Meanwhile, a brief analysis of such details as seem to be the most important in imparting to the fount its peculiar character may be desirable.

The hollowing of the serifs mentioned above is specially noticed in the capitals. The B and D terminate in what may almost be described as miniature horns, and the same effect is to be observed in E and L. Where the serifs are more sharply detached, as in H and I, a glance through a magnifying glass will shew the same slight hollow in the base of the triangle formed by each serif[1]. Thus the eye, in running along the base of a line of these capital letters, detects a definite, though slight, 'scalloped' effect: by which alone many of Bulmer's early title-pages become at once recognizable. It must be added that this hollowing varies in degree in the different letters (not always consistently) and is more marked in the capitals than in the lower-case; indeed, perfectly flat serifs will occasionally be found among the latter, usually when the type is old and battered out of its true shape: but

[1] It is, indeed, by no means imperceptible to the unaided eye.

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THE

FATHER'S REVENGE,

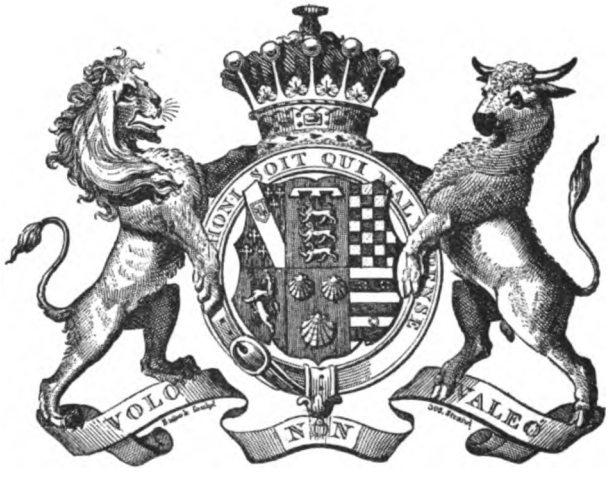
A

TRAGEDY:

WITH OTHER POEMS;

BY

FREDERICK EARL OF CARLISLE.



LONDON:

PRINTED BY W. BULMER AND CO.
Shakspeare Printing Office,
RUSSEL-COURT, CLEVELAND-ROW, ST. JAMES'S.
1800.

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it occurs in the great majority of cases—often enough, at any rate, to affect very markedly the printed page as a whole[1]. While we are on the subject of serifs, it is worth remarking that their triangularity is one of the chief characteristics of Martin's fount which mark it off from 'modern-face' in spite of its tendency towards the square shapes of that abomination, and render that tendency harmless and even beneficial. The most remarkable lower-case letters are a, e, f, g, k, r, and y; in a lesser degree b, d, o, p, s, t, and v are worthy of attention. The a, with its slanting elliptical counter set low on the ascender which makes a wide flat curve above it; the e, with its very small flat counter in proportion to the broad curve of the descender, making a piquant contrast with the remarkably big round counters of b, d, o and p; the f and long ſ, in which this characteristic curve is still more striking; the g, with its exceptionally close calligraphic faithfulness (the thickening in the curves of the pinched upper counter being markedly vertical, that of the big flattish lower counter being equally clearly horizontal) and with its little curly carry-on; the k, perhaps the most striking of all, with the angle of the oblique strokes set very low down on the tall ascender, and with the lower oblique stroke thickening as it descends into a huge serif; the r, with its horizontal stroke which makes up in curliness what it lacks in size (perhaps the clearest instance of the "quick and sharp movement in a relatively confined space" mentioned above); the s, with its thin sharply-curving ends and thick down-stroke; the v and y with their wide generous angles and (in the latter case) straight tail ending in a bulb: all these, by their peculiar 'racy' quality, help to fix the character of a very individual and very charming type.

This is the finest and most important Martin type: it is to be found in most of the early and handsome Bulmer books. The *Poems of Goldsmith and Parnell* (1795) serves as an excellent reference, because it is comparatively common, hence easy of access, because it contains an unusual variety of sizes of this type, as well as the italic fount, and because of the manifesto

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[1] The serifs are more consistently flat than usual in R. P. Knight's *The Landscape* (1794): the reader may amuse himself by judging for himself the effect this has on the general appearance.

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THE

FATHER'S REVENGE.

ACT I. SCENE I.

A CLOISTER IN THE ARCHBISHOP'S PALACE, OPENING IN FRONT TO A DISTANT VIEW OF MOUNT VESUVIUS. A FLIGHT OF STEPS ON THE SIDE LEADING TO THE CHAPEL. THE ORGAN AND VOICES ARE HEARD FROM WITHIN.

Enter the Archbishop, Anselmo, and Monks, in procession

ARCHBISHOP.

MOVE forward to the chapel—you, Anselmo,
Remain with me—I'll speedily attend you;
For yet cold age must not retard my duty.

[*Exeunt all but the Archbishop and Anselmo.*

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contained in Bulmer's preface. It is worth while to quote the most important part of this preface, as evidence of the deliberate and self-conscious interest in a revival of practical typography now once more manifesting itself:

"To raise the Art of Printing in this country from the neglected state in which it had long been suffered to continue, and to remove the opprobrium which had but too justly been attached to the late productions of the English press, much has been done within the last few years; and the warm emulation which has discovered itself amongst the Printers of the present day, as well in the remote parts of the kingdom as in the metropolis, has been highly patronized by the public in general. The present volume, in addition to the SHAKESPEARE, the MILTON, and many other valuable works of elegance, which have already been given to the world, through the medium of the Shakespeare Press, are particularly meant to combine the various beauties of PRINTING, TYPE-FOUNDING, ENGRAVING, and PAPER-MAKING; as well with a view to ascertain the near approach to perfection which those arts have attained in this country, as to invite a fair competition with the best Typographical Productions of other nations.... Much pains have been bestowed on the present publication, to render it a complete specimen of the Arts of Type and Block-printing."

The significance of all which is too marked to need comment, in view of what has already been said. The smallest size of Martin's fount here displayed is decidedly rare: all three sizes are very successful. The italic type is insipid, and its lack of character is of course accentuated by contrast with the corresponding roman fount; still, it has one virtue lacked by many better italics, such as Garamond's: it has a perfectly uniform slope, all ascenders and descenders being perfectly parallel.

We now come to the second form of Martin's type, which may be seen in a volume that follows naturally upon the mention of *Goldsmith and Parnell: The Press, A Poem Published as a specimen of Typography*, by John McCreery (1803). The type is still the same in design, but it is already debased. It is thicker, and comparatively devoid both of life and of the calligraphic faithfulness from which that life is derived. In his preface the Author says: "I am enabled to boast of being the first who has participated

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How soon he began to write verses we are not informed, there being few dates in his poems; but it is certain that he was no early candidate for literary fame. He had reached the age of fifty years, before he presented any of his works to the publick, or was the least known. In the year 1727, he published his first volume of Poems; the merit of which, like most collections of the same kind, is various. Dr. Johnson says, that "though, perhaps, he has not, in any mode of poetry, "reached such excellence as to raise much envy, it may "commonly be said, at least, that he 'writes very well for "a gentleman.' His serious pieces are sometimes eleva- "ted, and his trifles are sometimes elegant. In his verses "to Addison, the couplet which mentions *Clio*, is written "with the most exquisite delicacy of praise: it exhibits "one of those happy strokes that are seldom attained. "In his Odes to Marlborough, there are beautiful lines; "but in the second ode, he shows that he knew little of "his hero, when he talks of his private virtues. His "subjects are commonly such as require no great depth "of thought, or energy of expression. His fables are "generally stale, and therefore excite no curiosity. Of "his favourite, *the Two Springs*, the fiction is unna- "tural, and the moral inconsequential. In his tales,

From *The Chase* (Bulmer 1792)

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THE

MISERIES OF HUMAN LIFE;

OR THE

GROANS OF TIMOTHY TESTY, AND SAMUEL SENSITIVE.

WITH

A FEW SUPPLEMENTARY SIGHS FROM

MRS. TESTY.

IN TWELVE DIALOGUES.

LONDON:

PRINTED FOR WILLIAM MILLER, ALBEMARLE-STREET,
BY W. BULMER AND CO. CLEVELAND-ROW.

1806.

THE

MISERIES OF HUMAN LIFE.

DIALOGUE THE FIRST.

Testy and Sensitive.

Sensitive.

WELL, Mr. Testy, and how are things going with you?

Testy. How!—why just as they always *have* gone—downwards—backwards—crookedly—spirally—any how but upwards, or straight forwards;—and, 'faith, if I may judge from the ruefulness of your visage, neighbour Sensitive, *your* affairs are not moving in a much handsomer direction.

Sen. Handsomer!—O, Mr. Testy! if there be any other direction still more hideous, you

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with Mr. BULMER in the use of these types" (Martin's). It is easy to understand Bulmer's pre-eminence when one realizes that so long as Martin's fount existed in its original beauty he had, as we have seen, the monopoly of it.

From now on, we are unhappily faced with an uneven but steady debasement. As early as 1800, Syme's *Embassy to Ava* shews a smallish size of type in which this falling-off is accentuated. There is hardly any calligraphic quality left. The preliminary pages, printed in larger type, of the second variety we have noted, is tolerable; but the text is only faintly, vaguely Martinesque. In 1801, in the very uncommon Bulmer edition of du Roveray's *Rape of the Lock* (this series is almost invariably found printed by Bensley) we get Martin and modern-face mixed on the title-page. The imprint is in special thick 'small caps,' which are very characteristic of Bulmer's later period and appear here for almost the first time. They are rather fat, but clear and, for modern-face, very pleasing. Together with the double rule, which we shall notice in considering Bulmer's typography, they make Bulmer's later title-pages recognizable almost at a glance. The only printer who produced at all similar work is Ballantyne; and he may be reckoned the (bad) third of the eminent printers of the period: witness (as regards this similarity) the different editions of Beresford's *Miseries of Human Life* which they printed, and (as regards Ballantyne's abilities) the excellent work he did for Scott[1].

[1] *Pace* Mr B. Bensley, that Ballantyne was even contemporaneously regarded as nearly as good as his greater rivals is shewn in the parody of Dibdin's *Bibliomania* called *Bibliosophia*, by the Rev. J. Beresford of *Miseries of Human Life* fame. In this volume (its date, 1810) he has burlesque 'proposals' for a wildly farcical *de luxe* edition of *The History of Tom Thumb the Great*, which begin:

"With respect to THE TYPE . . . Messrs. BULMER, BENSLEY, and BALLANTYNE, will severally receive a requisition to task their founts in the rival construction of ADETTE, which shall be, if possible, worthy of its destination;—and He whose effort shall be pronounced victorious, by a body of infallible Inspectors, who will be convened as Umpires, shall be THE PRINTER."

Bibliosophia was itself printed by Bulmer. The same writer, in the second

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But the decadence with which we are dealing may be most succinctly and strikingly illustrated by the consideration of the following series of duodecimos (mostly by Mathias) which Bulmer printed for T. Becket[1] over a period of thirteen years. The first, *Odes, English and Latin, reprinted* 1798, *not published*, is an agreeable and delicate little work employing a small size of the second Martin fount. In the *Rime Scelte di Francesco Petrarca* (1801) we find a hybrid title-page similar to that of *The Rape of the Lock*; the text is in a narrow and delicate modern-face, with just a very faint trace of Martinesque feeling; and the preface is in a largish, wide, and very clear modern-face of which the main feature is the flat rectangular serif-less top of the t. This same type, in a thicker form, was used by Bulmer himself in *Bentley's Letters* (1807), and by Bensley in Campbell's *Pleasures of Hope* (7th edition, 1803) and *Gertrude of Wyoming* (1809), and was to grow popular a few years later in its smaller and far more unattractive sizes. In the third book, *Componimenti Lirici de' Più Illustri Poeti d'Italia* (1802), the Martin type has been banished even from the title-page; the text is similar to that of its predecessor. At this comparatively low level we stay through the remainder of the series: *Storia dell' Accademia degli Arcadi* (1804), *Della Ragion Poetica* (1806), *Aggiunta di Componimenti Lirici* (1808), and *Le Rime di Francesco Petrarca* (1811): if anything the production gets a little more objectionably mercantile in appearance with the passing of time. Of course this degradation was not uniform and un-

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volume of the *Miseries*, quotes our (and his) printer in the following somewhat flattering "groan":

"The mental famine created among poor students by the modern luxury of the press—hot-pressed paper—Bulmer's types—vignettes in every page, &c. . . ."

Undeniable testimony, this, to Bulmer's repute amongst his contemporaries.

[1] For an account of this interesting figure in English literary and bibliographical annals see John Taylor's *Records of My Life*, Vol. i. pp. 383–4. He was part publisher of the *Sentimental Journey* more than 40 years before the books we are now noticing: a study of his output during his exceptionally long career would be almost equivalent to a summary history of English printing of the period about 1765 to 1810.

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interrupted. In 1807 Bulmer produced Maurice's *Richmond Hill*, using a large size of Martin's fount, and made a lovely book of it. But Maurice was on the staff of the British Museum, and evidently very particular: another book of his, *Westminster Abbey*, was also printed by Bulmer, and is equally successful from our point of view. It is difficult to miss the suggestion that a great deal depended on the client as well as on Bulmer; that it was always open to the man who paid the piper to call the tune, Bulmer being perforce indifferent—or at least philosophical—however good or bad the taste shewn might be. Besides, though one does not know, one cannot but suspect that, like everyone else, Bulmer and Bensley liked to be in the fashion, and were proud of their new, up-to-date, and almost hideous founts[1].

In 1814 appeared Mathias's imposing two-volume edition of Gray. The text of the poems is in the type alluded to above with the flat-topped t; that of the letters is in a fattish and rather uninteresting type with a somewhat remarkable slightness of distinction between thick and thin strokes—the apotheosis of the uncalligraphic. It has, however, always to be remembered that in such works as this (and very often in smaller and less luxurious books as well) the paper used is good, and the typography possesses a certain dignity; so that the average Bulmer book of this period, though comparatively unaesthetic in its appeal, is not without its points, especially when one remembers the nothing less than filthy monstrosities simultaneously being given to the world by Tegg and his kind. But in 1816 we get Mungo Park's *Journal*, printed in a very fat and heavy letter[2], where the difference between the thin and thick strokes is unnaturally accentuated (by the very great thickness of the thicks)—the *reductio ad absurdum* of the falsifying exaggeration of calligraphy. Fortunately such lapses on Bulmer's part are exceedingly rare.

We have now perhaps spoken in enough detail of Bulmer's types. Pausing only to signalize the admirable work done by Bulmer, with, later on, the assistance of his eventual successor, Nicol, in such works as the *Bibliotheca*

[1] We have already seen that this was precisely the attitude of Bensley *fils*.

[2] Park seems to have been unlucky in not getting Bulmer's best work: his earlier book, *Travels...in Africa, 1795-7* (1799), is very similar to Symes' *Ava* (see above), only a little worse.

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Spenceriana and *Ædes Althorpianae*, we will, as a matter of interest, touch upon the last two or three of Bulmer's books. The first edition of Thomas Hope's celebrated novel *Anastasius*, over which Byron shed tears, appeared in 1819, printed by Bulmer in a small and not particularly impressive modern-face letter[1]. Oddly enough, it is the only novel the present writer has ever seen which was printed by Bulmer; and Bensley appears to have printed one less than his rival. That the two most celebrated printers of the time should practically never have been employed in this branch of literature is as startling as it is inexplicable; but the fact remains. In the same year is to be found the *Ode to the Duke of Wellington, and other Poems* of the infant prodigy R. C. Dallas, Byron's friend and correspondent—a work neither more nor less typographically distinguished than *Anastasius*. By 1820 the single Bulmer imprint has disappeared, to be replaced by that of Bulmer and Nicol: in *The Profligate*, by Watson Taylor, privately printed in that year, we even find our old friend the Shakespeare Press re-emerging conspicuously in the imprint.

One remark is still to be made before we consider Bulmer as typographer: a word must be said on the almost invariable excellence of his press-work[2]. The paper which he used varied in quality from the superfine Whatman of such luxurious productions as Boydell's *History of the River Thames* to the coarse and lifeless stuff on which Mungo Park's *Journal* is printed, though on an average it approximated more closely to the first than to the second. It need not be pointed out what an immense difference to the attainment of really brilliant press-work is made by the quality of the paper; but on the whole Bulmer maintains a very high level. Every man is, we may suppose, entitled to be judged by his best work; if Bulmer receives the benefit of this principle, such works as Boydell's *Thames* entitle him to a very great degree of credit.

[1] This was not the first work Bulmer had printed for Hope: see a later footnote.

[2] This is all the more to his credit, in view of the technical handicaps he had to encounter, as we saw in a previous footnote. Nor does his ink seem by any means as bad as Bensley *fils* would make out.

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THE

PROFLIGATE,

A COMEDY

LONDON:

Printed at the Shakspeare Press,
BY W BULMER AND W. NICOL.
1820.

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Lady L. Except my husband.

Sir Har. You little country gipsy, I thought you had outgrown these antiquated ideas. Would you wish that we should ride down St. James's Street every morning side by side, like a farmer and his wife jogging to market?

Lady L. I am not so weak; but like the farmer's wife, I may at least expect to be sometimes cheered by the attentions of a husband.

Sir Har. Lady Listless, I do not approve of this tone.

Lady L. Have I seen you, Sir Harry, until this moment, for these five days past?

Sir Har. For a very good reason. Have I not been at my hunting box at Sutton? Would you wish me to be always in your dressing-room?

Lady L. Certainly not. I merely wish that, as you have nothing but hunting, when you are at your place in the season, you could contrive to gratify me with a little more of your society now that we are in town.

Sir Har. This catechising style, madam, is quite new; no more of it. A querulous wife is the devil.

Lady L. I would rather be considered as an

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We now come to the examination of Bulmer as typographer. First, as to his title-pages: on the whole, he may be pronounced inferior to Bensley in dexterity. The latter has some marvels of delicacy to shew in the brilliant use he makes of his light and feminine Figgins letter in such examples as *Poems* by Thomas Townshend (1796) and of his modern-face (which still nearly always remains lighter and more airy than Bulmer's)[1] in *Poems and Tales* by Miss Trefusis (1808) and *Dramatic and Narrative Poems* by Lord Carysfort (1810). With few positive faults, Bulmer has not Bensley's genius for turning, by some characteristic and inimitable little piece of virtuosity, what might have been no more than a goodish average display of type into a homogeneous and extraordinarily engaging piece of art. For one thing, Bulmer had a bad habit of mixing Martin and modern-face in his title-pages, and—still worse—of employing them with no apparent reference to that used in the body of the text. In Henry Tresham's *Britannicus to Buonaparte* (1803), for example, he uses Martin for the whole of the title-page except *one line*; the dedication and introduction are in a large size of the same; while the text is in a frank modern-face with only slight traces of the old tradition remaining—a fount which is the adumbration of the fat modern-face of *Gertrude of Wyoming*. It is neither so fat, nor so thick-and-thin; but the flat-topped t is already shewing its cloven hoof. The title-page, except for the error of taste already mentioned, is satisfactory from an architectural point of view; it just misses what was Bulmer's characteristic weakness: that of over-leading the upper part of his title-page in proportion to the very concentrated imprint, which thus presents a squashed and overweighted appearance. However, in most of his later title-pages (especially in small or smallish volumes) he tended to remedy this fault by using stout small capitals for the imprint and surmounting it with the double rule (one thick, one thin) to which allusion has been made. This may be seen in Beresford's *Miseries of Human Life*. Ballantyne, who printed certain later editions, imitated this in his own title-pages. Occasionally we find an attempt

[1] Indeed, many of Bensley's modern-face founts seem to have grown out of his old-face letter; in Bulmer's case the transition is considerably more abrupt.

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JULIA;

OR,

LAST FOLLIES.

—FRANGUNTUR CALAMI—

LONDON:

PRINTED BY W. BULMER AND CO.

1798.

TO JULIA.

WITH A COPY OF THESE POEMS.

If this small gift shall Julia's hours beguile,
Excite from lips so sweet one gracious smile—
One passing cloud of melancholy chase,
From Love's blue eye, and Beauty's magic face;
I ask no more.—Enough my silver lyre,
If she but praise the verse, her charms inspire.

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at what may roughly be called the Bensleyesque manner, as in Sir Philip Sidney's *The Defence of Poesy* (White and Cochrane, 1810); but light as the title-page is in comparison with the norm, it reveals quite clearly that he had not really anything much to say in his title-pages; this one is neat and tidy, but nowhere achieves significance. Of course, the title-pages of the *Milton*, the *Thames*, and the rest of the early pieces of magnificence are effective: with such a type to play with, a man must have been actively, malignantly incompetent to avoid producing a certain effect—but that was all.

But, after all, Bulmer has his successes. The title-page of Beloe's anonymous *Julia; or, Last Follies* (1798) is exceedingly attractive. (It would perhaps be invidious to enquire how far the entirely admirable little Bewick vignette deserves the credit for this.) D'Israeli's *Inquiry into the Literary and Political Character of James I* (1816) provides Bulmer's best title-page of the ordinary species, so far as the writer's perception goes. The leading is much more nicely adjusted than usual, and the line of big Gothic letters provides a piquant yet discreet contrast with the half-line of small italic lower down. The imprint, too, is wider than usual, and consequently manages to avoid its normal rather sullen and browbeaten appearance. Bulmer's masterpiece of the 'show-piece' kind is, to the writer's mind, equally manifest. It is that of *The Father's Revenge, a Tragedy*, by Lord Carlisle (Byron's guardian and *bête noire*). The Martin letter is well handled, with a touch of fantasy in the italic capitals, and in the Gothic letter of the imprint. The superbly opulent engraved coat of arms is adjusted to a nicety below the last horizontal line above it, and a handsomely square effect results. As a whole it incontestably 'comes off' as a piece of virtuosity in the grand style. Incidentally, this is an excellent choice to make for the study of the Martin italic, as the whole of the prologue is thus printed, and there seem somehow to have been singularly few opportunities for the employment of this letter in Bulmer's books of the early period.

In the arrangement of text, Bulmer is as definitely Bensley's superior as the reverse has been hitherto the case. In the proportionment of type-area and margin he is hard to beat. The soberly yet richly balanced magnificence of the prose portions of the *Milton* and of the *Thames* represent in their own

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AN

INQUIRY

INTO THE

LITERARY AND POLITICAL CHARACTER

OF

James the First.

BY THE AUTHOR OF

CURIOSITIES OF LITERATURE, &c. &c.

Beati Pacifici. *The King's Motto.*

LONDON:

PRINTED FOR JOHN MURRAY, ALBEMARLE STREET,
BY W. BULMER AND CO. CLEVELAND-ROW,
ST. JAMES'S.
1816.

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way human perfection: type, paper, proportion, presswork, are all equally beyond reproach. It was not to be expected that in more frankly commercial and commonplace productions such a level should be maintained; but even such volumes as Archer Shee's *Commemoration of Reynolds* (1814), though not exactly what might be termed intoxicating, preserve an unassuming self-respect. In this particular instance long lines, with outside numerals, had to be printed without carrying-over on a very small octavo page; and this is at least done with the minimum sense of flurry. In the other difficult problem presented by verse—that of avoiding a straggling, shapeless effect—Bulmer is very successful in Gifford's *Ben Jonson* and *Massinger*: handsome demy octavo volumes in transitional types with the leading so adjusted as to avoid at once emptiness and excessive solidity. Mrs Lennox's translation of *Sully's Memoirs* (1810) is another excellent piece of book-making of the 'penny-plain' order. The title-page mixes Martin and modern-face, as so often; the text is in a vaguely reminiscential modern-face which is not disagreeable, and the colour of the pages as a whole (in a fresh copy of the book) is at once pleasing and restful. Dibdin's edition of *Utopia* (1808) is (in the *de luxe* impression, at least) of the 'twopence-coloured' variety. The title-page has two large wood-cut figures resembling caryatids standing on a frame in which is enclosed the minuscule imprint (this latter, perhaps, rather too small in proportion), and the two leaf ornaments are almost unexampled in Bulmer's other efforts. The introduction is in modern-face (nothing out of the way) and the text in Martin no. 1—a very late use[1]. Top, side, and bottom margins are almost equal, and their great width excellently sets off the lovely type. The opulence of the book is enhanced by the repetition of the title-page, and of a page of type-facsimile in the text, on vellum.

To sum up: Bulmer's strength as a typographer lies in his ability to adjust with subtlety the weight, colour, and proportion of his pages; in this he shews the same degree of skill as Bensley in his best title-pages. There is

[1] Still later is 'Anastasius' Hope's *Costumes of the Ancients* (1809): the title-page is set in Martin, diluted, the list of plates in a small ignoble modern-face, and the text in a smallish size of Martin no. 1—very pretty indeed. The bulk of the book, it must be added, consists of plates.

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nothing, for the most part, very showy about Bulmer's handling of his types, but he was perfectly capable of rising to an occasion as often as was required. What he does almost invariably display—and a far more consistently valuable asset it is—is *tact*. That he should have maintained this as his chief quality in an age when, firstly, the atmosphere of 'typographical revival' would naturally prove a constant inducement to ostentation, and, later, the rapid and general debasement of taste would inevitably have been held to condone in Bulmer the kind of loosening of stays in which almost all his contemporaries save Bensley indulged—that he should in face of this have remained, as a typographer, perfectly honest and perfectly well-bred is an important claim upon our regard. Such a man, if any, deserved success.

Since the beginning of this paper, a fresh source on Bulmer has come to my notice in Nichols' *Illustrations of the Literary History of the Eighteenth Century*[1]. It is a picture of him, towards the close of his career, in his days of dignity and position, and for that reason may appropriately appear as our conclusion:

"Shortly after the Right Honourable Lord Sidmouth was appointed Secretary of State for the Home Department, he very handsomely presented Mr. Gifford[2] with the Paymastership of the Honourable Band of Gentlemen Pensioners, or Men at Arms,—a situation he enjoyed till the period of his death,—of which corps, Mr. Bulmer, his ancient typographer, had long been one of the oldest members. It was the practice of Mr. Gifford, whenever an Exchequer warrant was issued for the payment of the quarterly salaries of the Gentlemen of the Band, to inform its members, by a circular letter, that their salaries were in a course of payment; but on many of these occasions he was wont to depart from his usual routine, and indulge himself in a poetical notice to Mr. Bulmer. These notices were generally written on any blank or broken page he might accidentally find on the proof sheet of Shirley's Dramatic Works which he might be correcting at the instant,—a work he had long been employed in conducting through the Shakespeare press."

[1] Vol. vi. pp. 37–39.

[2] William Gifford, of the *Baviad*, *Maeviad* and *Quarterly Review*.

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The dates of these verses lie about 1819–21. From the same volume we learn that about the latter year Bulmer's elder brother, as Senior Member of this society, was knighted on occasion of George IV's coronation, and became Sir Fenwick Bulmer.

So we leave him: rich, retired, the friendly correspondent of the eminent Mr Gifford, the brother of a man of title. A successful man, and the brother of a successful man, perhaps he took more pleasure in the credit Sir Fenwick had done the family name than in that which he himself had brought it. At least we cannot doubt his satisfaction could he be told, that he is established, with Bensley and Baskerville, in the great triumvirate of English Typography, and that few would venture positively to attack his title to an even higher position.

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TOWARDS AN IDEAL ITALIC

by

STANLEY MORISON

This is the third and concluding article of a series of studies in the history of the cursive type. The first (see the *Fleuron*, ii. pp. 23–51) described the rise of a number of cursives which are not derived from the fount of Aldus but from that of Lodovico degli Arrighi (Rome, 1522). This article traced the course of these cursives through Calvo (Rome and Milan), Castiglione (Milan), Marcolini (Venice), to Colines (Paris), and thence to its confluence with the main stream of European printing. These cursives we are accustomed to refer to as 'italic.' The second article (*Fleuron*, iii. pp. 1–42) discussed the evolution of another series of cursives which we distinguish from italic by terming them 'script.'

The present article will discuss one or two points arising out of the employment of 'italic' and will indicate, albeit tentatively, the lines upon which I think future types of this sort might reasonably be designed.

The lower-case of the words now receiving the attention of the reader is a variety of the old ninth-century minuscule. These letters came to us through the mediation of the humanist scribes who made a new recension of the most beautiful antique letters they could find. They took their lower-case from the models of Charlemagne but their capitals came from an entirely different source, namely, the stone inscriptions of classical Rome. Only when the scribes had for some length of time practised the new script was there any sign of the emergence from it of another hand possessing enough consistency to entitle it to separate classification. The earliest signs of the appearance of such a secondary hand are to be found in Florence and this is the script which is the ancestor of our so-called 'italic' types.

It is a beautiful hand and because written with speed, has a character largely determined by its tempo which, of course, gives the line a marked

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IVNII IVVENALIS AQVINATIS SATYRA PRIMA.

EMPEREGO AVDITOR
tantum? nunquám ne reponam
V exatus toties rauca theseide
Codri?
I mpune ergo mihi recitauerit ille
togatus?
H ic elegos? impune diem consumpserit ingens
T elephus? aut summi plena iam margine libri
S criptus, et in tergo nec dum finitus, Orestes?
N ota magis nulli domus est sua, quam mihi lucus
M artis, et æoliis uicinum rupibus antrum
V ulcani. Quid agant uenti, quas torqueat umbras
A eacus, unde alius furtiuæ deuehat aurum
P elliculæ, quantus iaculetur Monychus ornos,
F rontonis platani, conuulsáq; marmora clamant
S emper, et assiduo ruptæ lectore columnæ.
E xpectes eadem a summo, minimóq; poeta.
E t nos ergo manum ferulæ subduximus, et nos
C onsilium dedimus Syllæ, priuatus ut altum
D ormiret. stulta est clementia, cum tot ubique
V atibus occurras, perituræ parcere chartæ.
C ur tamen hoc libeat potius decurrere campo,
P er quem magnus equos Auruncæ flexit alumnus,
S i uacat, et placidi rationem admittitis, edam.
C um tener uxorem ducat spado, Meuia Thuscum
F igat aprum, et nuda tendat uenabula mamma,
P atricios omnes opibus cum prouocet unus,

E il tempo dissar tutto, & cosi presto;
Et morte in sua ragion cotanto auara;
Morti saranno insieme & quella, & questo:
Et quei, che fama meritaron chiara,
Che il tempo spense; e i bei visi leggiadri
Ch'impallidir se il tempo & morte amara;
L'obliuion, gli aspetti oscuri & adri
Piu che mai bei tornando lasceranno
A morte impetuosa, e i giorni ladri.
Ne l'eta piu fiorita & verde haranno
Con immortal bellezza eterna fama.
Ma inanzi a tutti, ch'a rifar si vanno,
E' quella; che piangendo il mondo chiama
Con la mia lingua, & con la stanca penna:
Ma il ciel pur di vederla in terra brama.
Ariua vn fiume, che nasce in Gebenna,
Amor mi die per lei si lunga guerra;
Che la memoria anchora il core accenna.
Felice sasso, ch'il bel viso serra:
Che poi c'haura ripreso il suo bel velo;
Sè fu beato, chi la vide in terra;
Hor che sia dunque a riuederla in cielo?

IMPRESSO IN FANO CAESARIS PER HIERONIMO SONCINO NEL ·M·D·III· ADI VII DE LVGLIO

Fig. 1. *Italic of Aldus* (*Venice* 1501) *designed by Francesco* (*Griffo*) *of Bologna*

Fig. 2. *Italic of Soncino* (*Fano* 1503) *designed by the same*

Definibus prediorum sine septis. Cap. XVIII.

PRAETEREA sine septis fines prædij, sationis, notis arborum tutiores fiunt, ne familiæ rixentur cum uicinis, ac limites ex litibus iudicem quærant. Serunt alij circum pinos, ut habet uxor in Sabinis. Alij cupressos, ut ego habeo in Vesuuio. Alij ulmos, ut multi habēt in Crustuminio, quod ibi pullulat maxime. Et ubi est campus nulla potior arbor seritur, qđ maxime fructuosa, quod & sustineat sepem, ac colit aliquot corbulas uuarum, et frondem iucundissimam ministrat ouibus, ac bubus, ac uirgas præbet sepibus, & foco, ac furno. Scrofa. Igitur primum hæc, quæ dixi, quatuor uidēda agricolæ, de fundi forma, terræ natura, de modo agri, de finibus tuendis.

Fig. 3. *Italic of Filippo Giunta* (*Florence* 1515)

Early Italian Cursive (upright capitals, sloping constricted lower-case)

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dynamic quality. Nevertheless it keeps a pleasantly restful equilibrium because, though the calligraphers did not hesitate to engraft upon this hand a new or modified version of one or two minuscule letters as they appeared in the primary ('roman') hand, they continued in the case of the majuscules to follow undeviatingly the forms of the ancient stone letters. Moreover, not only did the writers of 'italic' exactly preserve the lapidary forms but they were solicitous to retain their perpendicularity—a characteristic which, in the lower-case, they not only never insisted upon but rather avoided. This inconsistency sounds more serious than it looks; but in any case to the scribe of that day innovation *per se* was no virtue. To make slight modifications in a minuscule which in any event had been patient of a great many experiments during the course of centuries, was a very different thing from tampering with the patiently copied and geometrically analysed architectural forms of the roman capitals; and over all the scribe desired to rank as an interpreter of the antique spirit.

It should be noted, then, that *the essential quality of 'italic' whether in its written or in its printed character is a certain informality*. If we compare the two forms, it is obvious that whereas the formal renaissance script is, as we might say, 'like type,' the informal is 'like writing.' And we expect script of the set, built up, kind to possess a perfection of detail (*e.g.* in point of serif formation, relation of thicks to thins, etc.), the lack of which in the secondary hand is counterbalanced by the presence of a peculiar elegance and freedom conferred by the rhythmic element in its construction. More than two generations of fine calligraphers combined a formal roman classic majuscule with a comparatively informal or semi-formal minuscule which inclined a few degrees from the perpendicular. A number of fine specimens of the script are found in which minuscule as well as majuscule is upright (though there are few examples of perpendicular italic *types*), but for the most part there prevails the slight inclination natural in a letter made by and for speedy execution. But the quality of slope is no true test of an 'italic.'

The infinite degrees and variations in currency make it impossible to draw a hard and fast line between formal and semi-formal hands. It is easier to be positive about differences between the semi-formal and the highly current

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Philippus Beroaldus Iunior

Vobis Corycius maxima numina
Has ponit statuas, non sibi flagitans
Ampli arbitria regni,
Maiorem aut titulum ambiens,
Nam quę vestra homini sancta dedit manus
Sat lętum faciunt. Vos rogat vt diu
His quę possidet, vti
& vita incolumi queat,
Audi sacra cohors cœlitum, et accipe
Quas fert Corycius suppliciter preces

& mea nunc totum felix Pyrmilla per orbem
Viuet, in exitium nata puella meum.
Ast ego non tantum mihi nunc temerarius augur
Polliceor, nec me tam ferus ardor agit,
Coruus vt his ausim crocitare per arua Caystri,
Cycneumq; rudi frangere voce melos.

Impressum Romę apud Ludouicum Vicentinum
Et Lautitium Perusinum. Mense Iulio
MDXXIIII.

Figs. 4, 5 and 6

The first italic of Ludovico degli Arrighi (Fig. 5 is the variety he made for the use of Gian Giorgio Trissino) Rome 1524

Early Italian Cursive (upright capitals including swash letters and sloping calligraphic lower case)

suole alcune volte biasmare. Hora queste tali nuove lettere sono state qui in Roma messe in opera per Lodovico Vicentino; il quale, si come nel scrivere ha superato tutti gli altri de l'età nostra; così, havendo nuovamente trovato questo bellissimo modo di fare con la stampa quasi tutto quello, che prima con la penna faceva, ha di belli characteri ogni altro, che stampi, avanzato. La onde ascrivo a non poca felicità di queste nuove lettere, l'essere ne la città di Roma fatte; e da così excellente maestro lavorate; e sotto così divino, et admirando Principe publicate. Ma se alcuni pur si troverranno di sì

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Nter omnia liberalium artium maximarq3
doctrinarum genera, eas disciplinas, ceteris
omnibus præstare putamus. quæ ueritatez,
facilius inuenire, et inuentam possunt uberi-
ori quadam et rerum. et sententiarum copia
declarare, Nam cum uniuscuiusq3 scientiæ, t
ueritatem, ueteres sapienter quidem pro fine, constituisset. Cuz
aliqua ipsarum, ad illum propius accesserit, eam, cæteris omni-
bus doctrinis. et artibus, præstare putauerunt. Et quang3 om-
nes scientiæ, uno quodam societatis uinculo contineantur. dispa-
res tamen sunt inter se. Vnag3 inter illas, maxime excellit. quę
in compræhensione primæ ueritatis. et eius cognitione uersatur
et hæc sacra Theologia appellatur. Nam aliæ disciplinæ, atque
scientiæ umbram quandam ueritatis, prospiciunt. hæc autem
ueritatem ipsam, nobis clarissima quadam luce sua commo-
strauit. et quamg3 plurimæ partes in ea continentur. quæ, t
nobis hoc copiosissime præsent. Nihil tamen post admirabilez
illam Dei legem, per Moysem promulgatam, et post sanctissima
Euangelia, id copiosius, atq3 facilius. q3 Epistolas Pauli, præstare
posse iudicauimus. Nam cum illæ, clarissimum quendam splen-
dorem, ad cognitionem ueritatis, nobis afferant. quæ in illa t
obscurissima lege Moysi sub uelamentis figurarum latitare
uidebatur. non modo ueterem illam legem euangelicæ uerita
ti coniunxerunt, atq3 utrang3, unam fecerunt, sed omnium
etiam hereticorum improbos ausus. nephariosq3 eorum cogita-

Fig. 7. *Page from Grimani's* Commentary on St Paul's Ep. to the Romans: *MS. saec. XVI with illuminations by Giulio Clovio, written for Cardinal Grimani* (*Sir John Soane MSS. No.* 11, *fol.* 7)
Upright formal Chancery Script with flowing capitals

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Est aliud quod me suspensa mente fatigat.
Da michi fatales queso pernoscere causas:
Multum terrigenis bene recta scientia confert.
Estq; opere precium dubiis exoluere mentem.
Cur tam diuerso lapsentem tramite vitam
Orbicole ducunt: cur tam variata caducos
Fata regunt homines: eodem stamine Parce
Humanam genesim per consona tempora tractant:
Sicut vere nouo in florem virgulta residunt:
Sic teneris electus Abel disparuit annis.
Ac velut aerias que maxima quercus in auras
Spargitur: et quantum se celo vertice tollit:
Tantum nigra sua radice in tartara tendit:
Plurima firmato iam robore tempora spectat:
Sic multo priscus sic Mathusaelus in euo
Floruit: et vite bisquina in secula mansit.
Paruulus Astianax magno satus hectore septē
Vix annos tulerat: phrygia cum iactus ab arce
Disperiit: sed rex Pilius tria secula Nestor
Viderat: iliacos numerosa classe penates
Dum quateret: iaculoq; bonus patiensq; crudeli
Martis adhuc: et consiliis et diuite lingua
Viuidus: hac grauida quasi non etate seneret.
Ille sibillinam viuaci fronte senectam

Liber primus

Marci Annei Lucani Cordubensis poetę clarissimi Liber primus.

Bella per æmathios plusquā ciuilia campos:
Iusq; datum sceleri canimus populumq; potentem
In sua victrici conuersum viscera dextra
Cognataq; acies et rupto fœdere regni.
Certatum totis concussi viribus orbis
In commune nephas infestisq; obuia signis
Signa pares aquilas et pila minantia pilis.

BELLA PER. Breui quadam periphrasi qua scripturus sit poeta lucu lenter proponit. SENTENTIA. pōpeius, cui orīs & Cæsar cui occi dens tota paruit: dictu horrendum ciuile bellum conciuerūt quo totus orbis concussus intremuit: illud autem in præsentiarū dilucidatū iritem tamus. ADVERTE. Bellum abonim deducitur: non tamen per anti phrasim ut stulti somniant: sed quia boni gratia mouetur se enim non ad inferēdam sed ad propulsandam iniuriam bella suscipere nulli nō affirmant: propterea in bello mori glorio sum reputatur. hinc Vergili us. pulchrāq; petunt per uulnera mortem. & iterum. Mortēq; uolunt pro laude pacisci. Similiter. Eumenis beniuola uel mitis interpretatur quia regi infernorum beniuole morem gerit. Lucus a luceo: quia in luo

Figs. 8, 9. *French upright italics of Jacques de la Rouge* (*Tours* 1508)

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hand which easily changes into mere scribble. However, the retention of perpendicular capitals is a factor which always rescues even a carelessly written composition from that degradation to which all hurried writing inevitably tends. Again, though it may be contended that, in the hands of some masters, the cursively written neo-caroline letter is superior in grace to its more rigid and disciplined counterpart, considerable difficulty will be encountered if it is attempted to prove that the individual roman capital is improved by sloping it even if it were admitted that to do so were to improve the type in mass. For the contrary is rather true. The very first letter A becomes a miserably pinched *A* in most of the founts we employ to-day and the distortion increases as the alphabet progresses. Neither *I* nor *H* are good, and *M V U* are positively unpleasant forms. Thus the renaissance calligrapher could urge more than one reason against sloping his majuscules: he could point out that it was not done by the ancients and he could claim that nothing was to be gained by the moderns doing it.

Yet there remained the problem of carrying into rigid capitals something of the spirit of dynamic lower-case and assimilating the two as far as possible. No doubt it occurred even to scribes of early days that the retention here of the inscriptional forms in all their monumental severity was only of temporary satisfaction. Nevertheless, calligraphic variants of epigraphic capitals were not rapidly developed. There are tendencies in early renaissance mss. towards some trifling decoration of the capital I, but such efflorescent capitals as we have in the magnificent ms. written for Cardinal Grimani and now in the Soane Museum (fig. 7) are late. The ms. cited is a particularly interesting specimen. It is written in a very neat and elegant perpendicular 'italic,' and embodies a series of fine alternative capitals used as initial capitals.

It is more important however to our purpose to pass on to the first appearance in typography of letters of this flowing kind. It has not seldom been pointed out in these pages that the historian and practitioner of typography have much to learn by studying the practice of calligraphers living and dead. It is obvious from the several details which will be mentioned in the course of this paper that the first printers in 'italic,' no less than the first printers in

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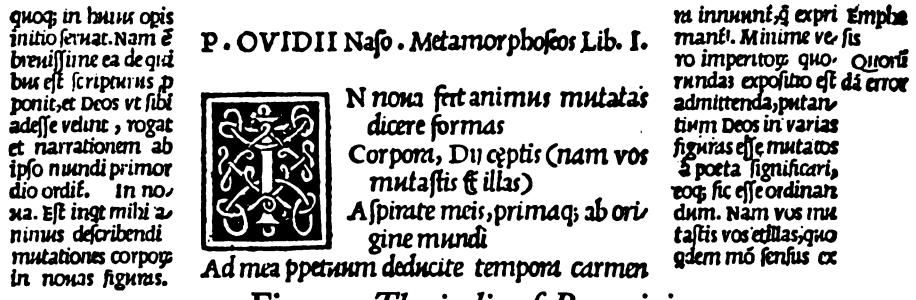
quoq; in huius opis initio seruat. Nam ē breuissime ea de quibus est scripturus, p ponit, et Deos vt sibi adesse velint, rogat et narrationem ab ipso mundi primordio ordit. In noua. Est ingt mihi animus describendi mutationes corpor in nouas figuras.
P. OVIDII Naso. Metamorphoseos Lib. I.
IN noua fert animus mutatas dicere formas
Corpora, Dij cęptis (nam vos mutastis & illas)
Aspirate meis, primaq; ab origine mundi
Ad mea ppetuum deducite tempora carmen
ra inuenit, & expri mantl. Minime ve ris imperitor quo rundas expositio est dā error admittenda, putan tium Deos in varias figuras esse mutatos a poeta significari, eoq; fic esse ordinandum. Nam vos mutastis vos et illas, quo qdem mō sensus ex

Fig. 10. *The italic of Paganini*

NIHIL Sanè tam magnum est, tamquè infinitum, quod tibi cum multis non debeam homini grauiss. et Episcopo longè in posterum prospicienti. Neguè verò, cum et diu sæpe cogitarem, quo potissimum officio te ipsum complecterer, aliud quic quam veniebat in mentem mibi, quàm vt quoddam munus, licet exiguum, tibi offerrem: quod tamen ipsum non tam velim consideres quantum sit, quàm quo animo a me profectum videatur.

Fig. 11. *From* Sacramentarium secundum morem eccl. comensis (*Milan, G. A. Castiglione*, 1557)

IN dextra lapidis elaboratissimi Aguila ↷visitur trunco Insidens. Quæ in rostro auis pennam tenet: ad Leuam altera Aguila spbæræ supereminet serpentem mordicus tenens. Quid super hac sculptura cōsultus Andreas Alciatus Gaudentio Merulæ rescripserit; accipe; Quòd petis (inquit) à me Hieroglypha illa tibi explicem quæ à Nicolao Castellioneo accepisti; ↷vix ausim ego quicquam scribere; ne quod dicitur; noctuas Athenas. Adde

Fig. 12. *From Castillioneus:* Gallorum Insubrum Antiquae sedes (*Milan, G. A. Castiglione*, 1541). N.B. *the use of a smaller lower-case than in Fig.* 11.

Italics with upright capitals and upright calligraphic lower-case

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'gothic' or 'roman,' were conscious that their task was to equal the skill of the scribes. Thus there went into their settings a greater care than is received by most modern compositions in 'italic,' and it is noticeable that even, in certain cases, where considerable care has been given to a piece of 'italic' composition it is marred by a wrong use of certain characters. This misuse is so consistent and habitual as only to be explicable by the fact that the liaison formerly subsisting between calligraphy and typography has, in our day, vanished; or rather has been lost for generations.

Aldo Manuzio of Venice is the first printer to have used 'italic.' To estimate the pains he took to secure careful composition in his cheap series of classical texts we need do no more than advert to the wealth of ligatures which were made for the fount. In the first volumes of the series, upwards of sixty tied letters have been counted. The enormous labour entailed by the cutting of punches, the casting and composition of the type on such a scale inevitably had its effect and as the series grew the ligatures gradually waxed fewer. The desirability or otherwise of ligatures in modern composition is a point to which we shall refer later, but at the moment it is only necessary to notice the care given to a series of books which were admittedly cheap. In its original form the Aldine letter is not a very attractive design, being too cramped to possess grace. Credit is due more for its novelty than for any intrinsic merits of design. Though it fascinated the contemporaries of Aldus and was imitated all over Europe, our typography owes little to it. As we have surrendered all usage of the long *ſ* and its combinations, our present italics preserve but one vestige of direct Aldine influence, the ligature *ct*. Aldus did not employ the ligature *ſt* because he never used a short *s* except as a final letter; and he at no time employed any characters exceptional or alternative to the 'inscriptional' capitals of the fount.

Our old-style italics are derived immediately from a greater calligrapher and typographer (we speak of italic only) than Aldo Manuzio—Lodovico degli Arrighi. He has been so often mentioned in these pages as to absolve the present article from any further account of his life. It has, however, not been made clear in these articles or in the general history books, that the kind of decorated, flourished capitals (known to printers

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Virgilio, Manlio, Ouidio, Giuuenale', Lucilio, Marco Varrone', Marco Cicerone', Tito Liuio, Cor. Tacito, Suetonio, Valerio Massimo, Ammiano Marcellino, Vitruuio, Plinio il Zio, & il Nipote, Giulio Firmico, Apuleio, Aulo Gelio, Martiano Capella, Censorino, Chalcidio, Macrobio.

Fig. 13

Allo Illustre Signore, & pro Caualiere, il Signor Don Aluaro de Luna Cesareo Capitano delli continoui, & del consiglio di sua Maestà, & Castellano di Melano, Padron oseruandissimo.

Fig. 14

From Torricella, Dialogo di Otho Lupano (*Milan, Calvo*, 1540)

SONETTO PRIMO.

V Oi, ch'ascoltate in rime sparse il suono
De miei noui sospir; ch'escon dal core
Per la memoria di quel cieco errore;
Che mi fe in parte altr'huom da quel,
Poi che del uario stil piu non ragiono, (ch'i sono;
Ma piango il fallo mio pien di dolore,
Il uan desir, e'l fuggitiuo amore,
Pieta, prego ui moua a mio perdono.
Conosco ben, si come al popol tutto
Materia fui d'error: onde souente
Di me medesmo meco mi uergogno.
Hora, drizzato al ciel, s[illegible]ero far frutto
Di uero ben; ch'io ueggio chiaramente,
Che quanto piace al Mondo è breue sogno.

C

Fig. 15. *From Petrarcha*, Canzone (*Venice, Marcolini*, 1536)

Upright swash letters

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as 'swash capitals'), used alternatively with the plain letters, are his invention.

A reference to figs. 4 and 6 will shew the reader that unlike those of our old-style founts since Garamond, these swash letters are upright. But in spite of the inevitable formalist tendency of the perpendicular, they possess the virtue of currency and develop as a natural efflorescence out of the running minuscules.

One of the outstanding features of Arrighi's use of swash letters is his economy of application. This printer was too good a calligrapher to be insensitive to the fact that letters possessing a strong introductory curved sweep, such as

A M P

are out of place in the body of a word. He never made the mistake of composing an entire word in these capitals but reserved them exclusively for use as initials to words whose body was set in lower-case. Moreover, notwithstanding Arrighi's competence as a calligrapher and his natural tendency to exhibit his skill in the devising of highly elaborate flourishes, he was always careful in his typography to preserve the note of simplicity. His title-pages therefore are invariably plain settings of the direct inscriptional order. Since his day we ask more of a title than he felt bound to give us; and there are abundant reasons for the modern use of lower-case in title-pages. Perhaps in his title-pages Arrighi might well have employed swash initials to words composing the title of the work and name of the author—in spite of the fact that there is no organic reason for their development out of inscriptional letters, but there can be little question that he is correct in his view that the legitimate use of swash characters is as initials to words composed in lower-case.

We shall be able to test the value of this statement if we turn to the consideration of a non-Italian 'italic' which, with dramatic suddenness, began to dominate the cursive typography of Venice, Florence, Rome, Bologna and elsewhere in the first part of the sixteenth century. This fount is shewn in fig. 17 and, as far as known, first occurs in the work of Sebastian Gryphius (Lyon, 1538), though it was probably in use at any earlier date. Something gave it widespread popularity and within an incredibly short space of time it is found all over Italy and in many parts

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Virgilio, Manlio, Ouidio, Giuuenale, Lucilio, Marco Varrone, Marco Cicerone, Tito Liuio, Cor. Tacito, Suetonio, Valerio Massimo, Ammiano Marcellino, Vitruuio, Plinio il Zio, & il Nipote, Giulio Firmico, Apuleio, Aulo Gelio, Martiano Capella, Censorino, Chalcidio, Macrobio.

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Conosco ben, si come al popol tutto
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We shall be able to test the value of this statement if we turn to the consideration of a non-Italian 'italic' which, with dramatic suddenness, began to dominate the cursive typography of Venice, Florence, Rome, Bologna and elsewhere in the first part of the sixteenth century. This fount is shewn in fig. 17 and, as far as known, first occurs in the work of Sebastian Gryphius (Lyon, 1538), though it was probably in use at any earlier date. Something gave it widespread popularity and within an incredibly short space of time it is found all over Italy and in many parts

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Virgilio, Manlio, Ouidio, Giuuenale, Lucilio, Marco Varrone, Marco Cicerone, Tito Liuio, Cor. Tacito, Suetonio, Valerio Massimo, Ammiano Marcellino, Vitruuio, Plinio il Zio, & il Nipote, Giulio Firmico, Apuleio, Aulo Gelio, Martiano Capella, Censorino, Chalcidio, Macrobio.

Fig. 13

Allo Illustre Signore, & pro Caualiere, il Signor Don Aluaro de Luna Cesareo Capitano delli continoui, & del consiglio di sua Maestà, & Castellano di Melano, Padron oseruandissimo.

Fig. 14

From Torricella, Dialogo di Otho Lupano (*Milan, Calvo*, 1540)

SONETTO PRIMO.

V*Oi, ch'ascoltate in rime sparse il suono*
De miei noui sospir; ch'escon dal core
Per la memoria di quel cieco errore;
Che mi fe in parte altr'huom da quel,
Poi che del uario stil piu non ragiono, (*ch'i sono;*
Ma piango il fallo mio pien di dolore,
Il uan desir, e'l fuggitiuo amore,
Pieta, prego ui moua a mio perdono.
C*onosco ben, si come al popol tutto*
Materia fui d'error: onde souente
Di me medesmo meco mi uergogno.
H*ora, drizzato al ciel, sper far frutto*
Di uero ben; ch'io ueggio chiaramente,
Che quanto piace al Mondo è breue sogno.

C

Fig. 15. *From Petrarcha*, Canzone (*Venice, Marcolini*, 1536)

Upright swash letters

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as 'swash capitals'), used alternatively with the plain letters, are his invention.

A reference to figs. 4 and 6 will shew the reader that unlike those of our old-style founts since Garamond, these swash letters are upright. But in spite of the inevitable formalist tendency of the perpendicular, they possess the virtue of currency and develop as a natural efflorescence out of the running minuscules.

One of the outstanding features of Arrighi's use of swash letters is his economy of application. This printer was too good a calligrapher to be insensitive to the fact that letters possessing a strong introductory curved sweep, such as

A M P

are out of place in the body of a word. He never made the mistake of composing an entire word in these capitals but reserved them exclusively for use as initials to words whose body was set in lower-case. Moreover, notwithstanding Arrighi's competence as a calligrapher and his natural tendency to exhibit his skill in the devising of highly elaborate flourishes, he was always careful in his typography to preserve the note of simplicity. His title-pages therefore are invariably plain settings of the direct inscriptional order. Since his day we ask more of a title than he felt bound to give us; and there are abundant reasons for the modern use of lower-case in title-pages. Perhaps in his title-pages Arrighi might well have employed swash initials to words composing the title of the work and name of the author—in spite of the fact that there is no organic reason for their development out of inscriptional letters, but there can be little question that he is correct in his view that the legitimate use of swash characters is as initials to words composed in lower-case.

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Nuenta ſecuit primus qui naue profundum,
Et rudibus remis ſollicitauit aquas:
Qui dubijs auſus committere flatibus alnum:
Quas natura negat, præbuit arte vias.
Tranquillis primum trepidus ſe credidit vndis:
Littora ſecuro tramite ſumma legens.
Mox longos tentare ſinus, & linquere terras,
Et leni cœpit pandere vela noto.
Aſt vbi paulatim præceps audacia creuit:
Cordáq; languentem dedidicere metum:
Iam vagus irrupit pelago: cælúmq; ſecutus,
Ægæas hyemes Ioniúmq; domat.

Fig. 16. *Colines' first italic* (*Paris* 1532)

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Cui licet accedat Virtus, tamen uſquè priores
Fert Fatum parteis in re quacunque gerenda.

Romanorum Imperium ut creuit.

Fato Romani poſt tot diſcrimina, poſt tot
Prælia, debellatum Orbem rexere monarchæ:
Roma caputq; fuit Mundi, priùs exiguus grex
Quam paſtorum habitabat, & errans exul ab aruis
Finitimis (ut aſylum) poſt ſcelus omne colebat.

Vt deinde corruit.

Mox Fato inclinante, ſuis ſpoliata triumphis
Corruit, & patrio (infandum) iugulata tyranno
Nil, niſi nomen, habet Romæ, deſertaq; ſordet.

Græcorum potentia.

Fato etiam Græci nil non potuere uel armis,
Vel ſtudiis: terra omni poſthabita, auxit Athenas

AVMP

Figs. 17, 18. *Italic of unknown provenance with inclined capitals from Dolet's* Carmina (*Lyon*, 1538)

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of France, while so great was its use in Basle that it seems possible that it originated there. No doubt it owed its ubiquity to its novelty. Mr Updike well remarks that the type is of great interest in shewing "how far by that time printers had departed from the Aldine character."

The lower-case is an ill-favoured sprawling design sloped to a greater degree than any previous model, Italian or French. It is perhaps this feature which led its designer to take the risk of equipping it with inclined capitals, since it may be taken for granted that the sloping of any lower-case beyond a certain point encourages the eye to demand a correspondingly inclined majuscule. It may further be admitted that it is undesirable even were it possible to eliminate sloped capitals from any markedly sloped fount. And to refuse, save for reasons of legibility, to allow the inclination of an 'italic' to pass a given angle would be to fence cursive around with those very limitations which 'italic' was invented to defeat; in other words, to rob it of that spontaneous informality which is its necessary quality. In the case of the type we are discussing the capitals are not merely inclined but their form is so novel that the designer's pen has almost entirely removed all sign of any inscriptional origins. The swash quality so entirely dominates the capital alphabet that many of the letters assume a certain calligraphic bravado. We may cite *A V M P* (fig. 18) as of this order. They exist as typical sorts, being free and unaccompanied by any plainer versions for alternative use. It should be noted, too, that the inclination of certain capitals is slightly counteracted by their being so cast on the body that they appear to be almost perpendicular (e.g. *M*).

A piece of setting in this type presents a highly obstreperous appearance but, provided intelligence is used in the composition, a by no means unattractive result should be obtained in spite of the plain fact that the capitals as such do not possess any combining power. They do not work together in the least degree and though most printers made titlings out of these letters, even the shortest word so composed makes an obvious failure. One has only to examine a single line of this type to realize that the only way of employing the capitals is as initials to a word composed of lower-case. To do anything else is to present a bewildering mass of conflicting

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Voici encore le raviſſant cabinet de l'Hôtel de Rohan où Chriſtophe Huet a peint avec une fantaisie adorable des chinoiseries qui valent les singeries fameuses du château de Chantilly : Le Bal champêtre, Le Chien dressé, Le Colin-Maillard, Les Bulles de Savon, Le Saut de Mouton, La Balançoire, *tout un petit monde de grâce & de pittoresque, toute une Chine de rêve & de caprice, plus proche des visions de Watteau que des magots de por-*

Fig. 19. *The 'caractères de l'Université' with italic of irregular slope*

In the beginning was the Word, and the Word was with God, and the Word was God. The ſame was in the beginning with God. All things were made by him; and without him was not any thing made that was made. In him was life, and the life was the light of men. And the light ſhineth in darkness, and the darkness comprehended it not. There was a man ſent from God, whoſe name was John. The ſame came for a witness, to bear witness of the light, that all men through him might believe. He was not that light, but was ſent to bear witness of that light. That was the true light, which lighteth every man that cometh into the world. He was in the world, and the world was made by him, and the world knew him not. He came unto his own, and his own received him not. But as many as received him, to them gave he power to become the ſons of God, even to them that believe on his Name: which were born, not of blood, nor of the will of the fleſh, nor of the will of man, but of God. And the Word was made fleſh, and dwelt among us (and we beheld his glory, the glory as of the only-begotten of the Father) full of grace and truth.

Fig. 20. *The italic of Christopher van Dyck (Amsterdam 1650)*

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angles. Yet cases of title-pages being set in lines of capitals of this fount are by no means uncommon in the sixteenth century.

If Arrighi's swash capitals were thus used the result would not be quite as fantastic but a word so composed would still exhibit a series of inconsistent curves. There is only one way of forming an 'italic' which will secure a fair measure of combining power in its capitals—and it will be our duty to consider it shortly. We need however at this stage to remind ourselves of Mr Updike's remark, that the 1538 Lyon type is of interest because it has travelled so far from the Aldine model. We have arrived indeed at a time when the calligraphic background, against which Aldus and Arrighi worked, had almost ceased to be, whether in Italy or elsewhere.

Thus, no sooner had this sprawling italic appeared in Lyon than there were repercussions all over Europe. It is true that very fine settings in italic by Vascosan in Paris and Rouillé in Lyon were made after 1538, but these were perhaps echoes of the triumphs of an earlier day than the work of the active generation. The future now lies rather with the men who cut the italics for Jean de Tournes—calligraphic italics with capitals small in height but great in slope. After 1540–1550 italic types seem seldom to be worked with upright capitals and apart from the 'caracteres nitidissimi' of Claude Garamond, the cutting of new italics seems to have declined. Elsewhere in this number of the *Fleuron* Mr Paul Beaujon[1] discusses the authorship of the so-called Garamond types. For us it is the design which matters. In the 'caractères de l'Université' we have a type made by a man who realized that italic was undergoing a transition, that its functions were changing and that while its use was henceforth to be continuous, it was destined to survive not as an independent body type but as ancillary to roman text.

The problem was to design within the conventions of the time and place, two complementary letter forms which would line and would allow words composed in the one to harmonize in a line composed in the other. The

[1] My references to Garamond and the 'caractères de l'Université' need correction in accordance with the researches of Mr Beaujon, whose manuscript came to hand too late to allow of my utilizing it for the purpose of this article.

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designer of the 'caractères de l'Université' made no more than a superficial attack on the problem. This is a pity because, whatever else Garamond failed in, his design succeeded in influencing European typefounding for more than two hundred years.

It is unfortunate, therefore, that notwithstanding the evident purpose of the designer of the 'caractères de l'Université' the italic suffered no appreciable modifications in form. The first stage of this design occurs as early as 1535 in the *Coltivazione* of R. Estienne. Here it is an independent text letter of regular design rather like that of Blado than presenting any novelty of its own. In the second stage (as shown in the 'caractères de l'Université') it is more angular and has capitals which are influenced by the Lyon fount of 1538 to which we have already referred. There are several other italics of this period which it is customary to ascribe to Garamond; among them those used by Fédéric Morel (Paris) and Chr. Plantin (Antwerp) are notably interesting and shew to good advantage when used as body types, though they pair badly with the so-called 'Garamond romans' used by the same printers.

The 'caractères de l'Université' provide an excellent example of a problem not solved. The engraver had two text types and he thought to bring them both into harmony on the same page. He appears to have imagined that he could mate a character of single and rigid perpendicularity with another possessing not one but a score of angles. As a reconciliation of roman and italic the experiment was not a success. Whether we examine the design as it exists in the 'caractères de l'Université,' or as it reached English typography through the hands of John Day, we cannot but be struck by the dissimilarity between the roman and italic. To the logical eye these founts and their derivatives lack that complementary character in the roman and italic which must govern all attempts to combine them as two constituents of one fount. That is our necessity. If it is the function of italic to help out the roman by acting as an alternative form in cases where the interests of emphasis, distinction or citation are required to be served, it is obviously imperative that this function be discharged with the slightest possible disturbance to the page. The general restfulness of a composition must not be compromised by the intrusion of

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an officious though useful second character. Certainly a type of conspicuously different colour and design from that of the roman cannot be tolerated, for it is clear that maximum repose will attach to a page where the roman and italic most nearly approximate.

This is the problem before us now as it was before the author of the so-called 'caractères de l'Université.' It is a problem which Plantin, Van Dyck and Caslon did little to solve and one which we now need to face.

The attempt to combine roman and italic is an attempt to combine a type of one design with a type of another design. It is an attempt to assimilate two types of equally positive but very different character, and any success in the task of securing greater harmony as between these two can only be reached at the expense of the character of one or the other. Since the roman is the text type it follows that to retain complete the cursive nature of the italic and at the same time to demand harmony in the page is to ask the impossible; for cursive is essentially incompatible with the roman. Therefore, as a preliminary to treating the two as constituents of one fount, it is necessary to beat out of the italic more than 75 per cent. of its cursive quality. In other words, it is necessary fundamentally to alter the design. As we have already said, our problem is to secure maximum approximation. This approximation affects both colour and design. In so far as the design of the italic approximates to that of the roman it is, of course, the same design. Therefore to fit italic for use with roman it is necessary to rob the former of the essential feature which has for four hundred years differentiated it from the roman—its informality.

It is here that we begin to realize that we have, fortunately, become so accustomed to the slope of italic as to treat it as the dominant characteristic; I say fortunately because in order to solve our problem we must be willing to surrender all informality and almost every atom of currency, but we must retain the inclination.

Indeed, if we make up our mind to reduce italic to identity of design with roman—and nothing less will content the consistent mind—we can only do so by going back on our definitions and for the future treating *inclination* and

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not informality as the essential property of italic. This however is so radical a change as perhaps to be the occasion of protest.

It may be argued that currency is decorative, that ligatures are more important than logic, that in typography it is wisest to be conservative, that we are still in the period of Victorian old-style revivalism, and that this is an unsuitable moment in which to press a policy which requires the sacrifice of the most picturesque elements in our typography and most of which we have only lately recovered.

The present time certainly witnesses an untiring effort in the direction of old-style revivals of both types and ornaments, and it is well that types which should never have been destroyed should once again be made available to modern typographers. Such reproductions as Cloister (Jenson), Poliphilus, Blado, Garamond and Baskerville and others, are of undoubted use to our generation. But this is a shallow policy; it is only a question of time before the Anglo-American monotype and typefounding companies become aware of the fact that there exists no other desirable face open to revival. They will then need to draw new romans and italics. Here it is that some of the considerations urged in the course of this paper may be of use, since we need a contemporary typography, a typography based not upon the needs and conventions of renaissance society but upon those of modern England.

We live in an age which practises handwriting less and less. The typewriter is a very real menace to the employment of anything like a decent hand, and even if we determined to use the machine only for business purposes, and to preserve a careful hand for private correspondence, it is certain that only a small minority would take the necessary trouble, easy as it is, to acquire a handsome script. Even amongst this minority, conditions and circumstances are widely different from those of the Renaissance, when all writing was fine because so few practised it. Writing in the past was very largely professionalized, and we should not fail to bear in mind that the existence of a class of writing masters of itself tended to the perpetuation of alternate forms, the creation of complex ligatures and the elaboration of all sorts of calligraphic superfluities. To-day we have simplified writing in several directions and, as I venture to think, for the better. There are obvious

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reasons against loading the memory with the retention of numbers of unnecessary alternate forms. The same principle which has led to the abandonment of the long ſ carries us to the conclusion that ct and ſt are purely artificial and superfluous forms in modern calligraphy and have no more place in typography than ß. Modern handwriting supplies therefore abundant justification for the abandonment of ligatures in both roman and italic. In this matter both founts stand or fall together. In point of fact, nobody nowadays uses in his handwriting either the *ct ſt* or *ß ſt* forms, and it follows that the retention of these in anything but consciously archaic printing is unwarrantable. These ligatures have no more justification than the flint and steel or the warming pan and we must respectfully decline to be interested in their retention on the ground that they are a thousand years old. There is only one way to keep the ligatures alive. It lies in persuading the general public to use them as usual forms in their daily handwriting. In spite of the efforts of Mr Robert Bridges and Mr Roger Fry, it would not seem that this is any more practical a proposition than to reinstate courthand or civilité. The voice of reason is against any such return to the complexities of a former age.

And rationalism has its place in typography—unless we are prepared to arrest its development and to stabilize it at the mind, let us say, of Jenson or Pickering. This will be to mete out to typography a worse treatment even than the Bible received from Bryan. But I do not think that our typographical fundamentalists entertain the hope that they can ever take printing back to the Italian incunable whether for type-form or for lay-out. Like everything else, typography will have to come to terms with modernism. This is not to hand it over to mere caprice. There is only one modernism—that which embodies to the highest degree and in the greatest clarity the principles of right reason. While therefore it is admitted in typography that tradition has place, let be given it no more than its due.

There arrives, now and again, in the history of typography, a time of crisis and following it, the emergence of a new design which takes its place as the watershed between one period and the next. The 'caractères de l'Université,' whether or no they were cut in the 16th century, were 'modern,' not because they were issued in an age which considered itself 'advanced,'

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but because they embodied a new idea, because they went farther than previously made types, in the direction of right reason. For it was clearly an advantage to be able to employ italic as a substitute for red, as a means of emphasis, as a method of securing distinction from the superior text and for a score of subsidiary purposes instead of retaining it as a text type *equal* with roman.

We must, as it seems to me, follow the same rationalist principle whether or no it leads us to the abandonment of picturesque ligatures; and we do so with the encouragement of admirable authorities. Rationalism, although a little confounded by the geometrical prepossessions of an academic committee, made it possible for Philippe Grandjean to cut a face whose italic is a vast improvement upon all previous models. The 'romain du roi' is a fine achievement and one for which we should be more than grateful. Though his type may well be described as the first 'modern' design, its modernity does not consist only in novelty of serif. This, we confess, is its least satisfactory feature and not easily defensible. The great merit of the type is the degree to which the delineation of both roman and italic approximate (figs. 21, 22).

The italic capitals almost completely preserve the characteristics of the roman and if the lower-case suffers from a certain slight condensation, this does not alter the fact that it is as regular as the roman and of even slope.

Notwithstanding, the 'romain du roi' is far from satisfactory. The serif formation in the italic remains 'old style,' and differs *toto caelo* from that of the roman, and there are numerous other differences in detail. But if this italic did no more than embody for the first time the principle of uniformity of slope it should be assured of a high and permanent place in our regard.

To Grandjean's successor as engraver of punches at the Imprimerie Royale, Louis Luce, we do not owe a great deal, but his italic still more nearly approaches the roman and although infinitely less agreeable in mass the Luce types in several details are more finished than Grandjean's. The general character of the 'poétique' strongly resembles that of the 'romain du roi.' Luce effected a considerable improvement in revising the serifs and bringing both roman and italic into conformity in this respect. It is the

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Suite des LETTRES DE DEUX POINTS.

Gros Canon. (64 points.)

AMOUR.

VERTU.

Double Canon. (76 points.)

BONTÉ

DESIR.

Fig. 21. *Grandjean's 'Romain du roi' from the Imprimerie Royale specimen*, 1819

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CICÉRO ITALIQUE. (11 points.)

Gravé par ALEXANDRE.

Les imprimeurs de Cologne qui ont paru dans le seizième siècle, sont Arnold de Myle, Godefroy Hettorp, Pierre Puentel, Gerwin de Calen, Herman de Myle, Materne Cholin, Jean Gymnique, Antoine Hiérat, Jean Kenebe, Bernard Gualter, Pierre Henningue. Ils étaient tous fort considérés par leur piété, qui ne leur a fait presque imprimer que des livres pour l'utilité et la défense de la religion et le réglement des mœurs.

Pierre Puentel s'était déjà rendu célèbre dans cette ville : c'est lui qui a imprimé les ouvrages de Denys le Chartreux. Antoine Hiérat semble avoir surpassé tous les autres par la gloire qu'il a acquise en réimprimant la plupart des ouvrages des Saints Pères, dont les premières éditions étaient devenues déjà rares. Malinckrot assure qu'il en a mis un si grand nombre au jour, qu'il est difficile de concevoir comment un homme seul peut avoir eu assez de temps pour en venir à bout.

» (*) 9 S [+] 1 2 3 4 5 6 7 8 9 0

CICÉRO ITALIQUE. (12 points.)

Gravé par GRANDJEAN.

Sixte Rusinger, prêtre, natif de Strasbourg, alla s'établir à Naples, et commença d'y travailler en 1471. Il s'y rendit célèbre et même si utile, à ce que rapporte Wimphelinge, que le roi Ferdinand voulut l'honorer de plusieurs charges considérables, lui offrit évêchés et abbayes pour l'obliger à se fixer auprès de lui. Le desir de retourner dans sa patrie l'emporta sur toutes ces offres généreuses.

Jean de Westphalie, célèbre imprimeur de Louvain, avait fait le métier de copiste avant d'exercer l'art typographique. On a de lui un superbe manuscrit des Lettres familières de Cicéron. Il publia, en 1473, le Petri Crescentii Opus ruralium commodorum, in-folio. Cet artiste allait de temps en temps exercer son art hors de Louvain. En 1474, il publia, à Alost, avec Thierry Martens, un Liber prædicabilium, in-8.°, et un autre à Nimègue.

» (*) 9 S [] 1 2 3 4 5 6 7 8 9 0

Fig. 22. *Italic of Grandjean and Alexandre from the same specimen*

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excessive condensation of both founts which renders a composition in them too dry and disagreeable to our eyes.

In addition it must be said for Luce that he invented a number of cursive sorts in the lower-case, which however secured no usage so far as I am aware, except in his 1771 Barbou specimen.

Fournier-le-jeune was infinitely more successful. Several of his best types in the *goût nouveau* are eminently satisfactory and could be used to advantage in modern work. (The present pages of the *Fleuron* are set in a reproduction of Fournier's 'St Augustin.') I certainly do not claim for Fournier that his type represents final perfection, but the principle of carrying into the italic the distinctive features of the roman is realized. The slope of his italics is evenly distributed, and though Fournier did not develop these principles to their full extent, he rendered explicit the change towards a formalized italic which was implicit in Grandjean's design. Too many evidences of currency still remain, notably in the *f* and the long *ſ* sorts and their combinations; but there is henceforth no doubt as to the tendency of development.

Undoubtedly the most patient students of the problem have been the Didots. The first of the family to espouse the policy of regularizing and formalizing the italic was François Ambroise Didot (1730–1804). With the models of Fournier before him and taking more than a hint from the little engraved books published by such as Janet, he produced the first of a series of types in which the italic was frankly lacking in cursive quality but rather, as Mr Updike would have it, 'monotonous.' I do not say it of the first of all Didot designs that were cut by Waflard for the Imprimerie Royale in 1775, but I confess that the 'maigre' (fig. 23) presents to my eye the best example there has been of a regular formal italic, an italic in which cursivity has been almost entirely removed. The slope is slight but sufficient. It is to be regretted that all trace of calligraphic originals has not been removed. The designer has perhaps been too much influenced by engraved models in the case of certain lower-case letters. There is an inconsistency in serif formation in the p and g. It is obvious that the descenders of these letters require serifs of the same weight as those of the ascenders h l d etc., but, in the manner of the engravers, the foot serif is missing altogether.

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humilier ou nous confondre, ne paroît occupé que de nos intérêts et de notre bonheur.

Fénélon vouloit que toutes les affaires de son diocese lui fussent rapportées, et il les examinoit par lui-même; mais la moindre chose importante dans la discipline ne se décidoit que de concert avec ses vicaires généraux et les autres chanoines de son conseil, qui s'assembloit deux fois la semaine. Jamais il ne s'y est prévalu de son rang ou de ses talents, pour décider par autorité, sans persuasion : il reconnoissoit les prêtres pour ses freres, recevoit leurs avis, et profitoit de leur expérience. *Le pasteur,* disoit-il, *a besoin d'être encore plus docile que le troupeau;* il faut *qu'il apprenne sans cesse pour enseigner, qu'il obéisse souvent pour bien commander. Le sage agrandit sa sagesse par toute celle qu'il recueille en autrui.*

Il ne se contentoit pas de faire les fonctions éminentes de l'épiscopat, il exerçoit même celles d'un prêtre ordinaire, en confessant, en dirigeant quantité de laïques qui étoient soumis à sa conduite. On a imprimé, depuis sa mort, un recueil de lettres auxquelles nous en ajouterons beaucoup d'autres, qu'il a écrites aux personnes qui le consultoient. On verra et la confiance qu'elles avoient dans ses lumieres et dans sa bonté, et combien dans sa pratique il étoit éloigné de tourner la spiritualité dans une spéculation seche,

Fig. 23. *Roman and italic of François Ambroise Didot from the* Œuvres de Fénélon (*Paris* 1785)

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Later members of the Didot family were less careful to preserve consistency within the fount, and though they conducted many experiments in 'modernization,' in my judgement no result of their labours rivals the 'maigre' of F. A. Didot.

In England during the same time, Baskerville, Martin, Moore and Fry were engaged in perfecting the lines of the roman letter. They gave it open and generous proportions, but not one seems to have realized the inconsistency between their formal round roman face and their pinched calligraphic italic. There is, in fact, a total disregard of any idea of bringing the two lower-cases into association.

Certain of Bodini's letters are interesting examples of the application of the right principle in respect to capitals and there are signs in certain lower-case letters that he saw the desirability of assimilating their form. The earliest English example of a fount in which the two faces are brought into close association was the experiment not of a printer or typefounder but of a publisher "whose nose was exaggerated by intemperance," Mr John Bell (1745–1831). Bell was an enthusiast for the book which was popular in price as well as 'artistic.' His *British Poets* and *British Theatre* issued in pocket size attracted considerable attention; their types were good Caslon, well printed and their title-pages embellished with small wood engravings after charming designs of good artists. His library of Poets and Dramatists was the first of a line which later boasted of Cooke and Whittingham. It was in this series, says Bowyer, that the long ſ and *ſ* was disused. Bell, indeed, was a man of ideas—according to Charles Knight "a very Puck among the booksellers"; besides creating a new publishing category he was the first to bring out copyright reprints. But he was hardly a literary or even a literate person. Leigh Hunt's *Autobiography* closes a description of Bell with the words, "He had no acquirements, perhaps not even grammar; but his taste in putting forth a publication and getting the best artists to adorn it was new in those times." His interest in typefounding developed about the year 1786. Not being a practical man, Bell had recourse to two engravers, William Coleman and Richard Austin, who worked under direction to produce the face shewn in figs. 24, 25. In a prospectus Bell explains that in his judgement typography

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JOHN BELL,

Of the BRITISH LIBRARY, *Strand, London,*
being engaged in the establishment of

A NEW

PRINTING LETTER FOUNDRY,

He begs leave to present the Public with a

SPECIMEN of the first

SET OF TYPES

which have been completed under his directions
By William Coleman, *Regulator,*
And Richard Austin, *Punch-Cutter.*

PRINTERS *may be supplied at present with Types agreeable to this Specimen, and afterwards with every other sort which shall be completed by* J. BELL, *however superior they may be, on terms usually observed by other Founders.*

May, 1788.

Fig. 24. *Title page to Mr John Bell's specimen of the type of the British Type Foundry, Strand, London (type facsimile by Messrs Stephenson and Blake, Sheffield, owners of the Bell material)*

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had for long been neglected in England "and it is still in a declining state." With a new set of types, as he explained in a none too modest *Address to the World*, he hoped to exalt the art.

"I am not without hope of raising my fame in this pursuit beyond the reach of competition in any country whatever. For this purpose I am now establishing a New Letter Foundry which will produce an original cast of types from punches cut upon new, and I flatter myself very improved, principles: I have already made a progress sufficient to convince the world of the merit of my pretensions; and I therefore am emboldened to hope that the undertaking will be considered of material importance, and worthy of the patronage of the great and good."

With two sizes of the new types here referred to, Mr Bell proposed to issue a magnificent edition of the *Common Prayer*; but though he did his best in a prospectus "to entreat the public in so peculiar an attempt" it would not appear that the volume was ever published.

The fount is of importance in the history of English typefounding, and it is not a little surprising that it has escaped chronicling in Reed and Updike. It represents in fact our first independent design, owing only its scale to continental models—the proportions of the roman are similar to those of the 'romain du roi,' and, if it cannot claim the elegance of that fount, the English type possesses a harmony in serif formation as between roman and italic not possessed by the French type. In view of the considerable influence of Caslon's and Baskerville's founts with their cursive italics, it is not remarkable that that of Bell should again possess a similar quality, but, on the other hand, we cannot but be surprised that it is so individual in design. Even if the engraving shows traces of the hand of the novice, it must be allowed that Mr Bell does not exaggerate in claiming to have contributed to the art a type of real significance. It is the first of a new school of 'transitional' types which, while maintaining a predominantly old-face character, exhibits tendencies towards the 'modern' face: diverse elements, present more conspicuously in a later type, which secured a very much wider use and which undoubtedly drew much of its inspiration from Bell's type, i.e. 'Scotch roman.' But we have not the space in which to dilate upon this letter. It is

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ENGLISH ROMAN.

Quousque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? conſtrictam jam omnum ho-

ABCCDEFGHIJJKKLMNOPQQRR

ABCDEFGHIJJKKLMNOPQRRSTUVWXYZÆŒ

abcdefghijkklmnopqrstuvwxyz

ENGLISH ITALIC.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horam or a vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia te-

AABCCDEFGHIJJKKLMNNOPQQ

abcdefghijkklmnopqrſstuvwxyz

Fig. 25. *The letters of John Bell (set in type-facsimile, conserving the errors of the original, by Messrs Stephenson and Blake)*

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enough to point out that its italic capitals *A V W* perpetuate the error of Caslon but that the face as a whole is not only evenly sloped—that could be said of Baskerville's letter—but carries into it the characteristics of the roman and unifies the design of the two faces. Yet it cannot be claimed that Bell carried the principle very far.

There is only one possible position:—to regard currency in italic as desirable and defensible only when and in so far as it exists in the roman. In other words, a fount consists not of one roman and one italic but of two romans, a perpendicular and an inclined. The perfect italic is therefore a slanted roman.

We are now perhaps in a position to state the following theses:

1. The only function of a secondary type (italic) is to complement and support the body letter (roman).

2. The secondary type can only do this if it possesses sufficient differential indications.

3. But since harmony of both primary and secondary forms can only be attained by the conservation of similarity, the differentia of the secondary must be kept to the minimum.

4. Should the secondary type be upright, it needs to be either (*a*) *smaller* than the body type, (*b*) *smaller and heavier*, (*c*) *larger*, (*d*) *larger and heavier*, or (*e*) the same size and character printed *in a second colour*—all of which are undesirable because they disturb the page by excessive differentiation.

5. The only alternative is a sloped type sufficiently inclined to be differentiated from the primary type, yet following its design as closely as possible.

6. Therefore our need is for a secondary letter agreeing in all essentials of design with the text type and free from all informality and currency.

7. In sum, we require an upright roman for our text and a slanted roman as a secondary type.

Perhaps the most objectionable implication of the above theses lies in the application of logic to what is generally regarded as a matter of taste, that is to say, a subject in regard to which the arbitrary preference of one individual is as good as that of another. Thus, in matters of taste, there is held to

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be no standard other than the fancy of the individual. But is not this to misunderstand the authority of 'taste'? We are bound to respect, not taste as such, but rather *instructed taste*, to wit, taste governed by deductions which acquire their authenticity, not from some mysterious indefinable irresponsibility attaching to the personality of the critic, but from the degree of valid reasoning with which they are informed. Taste is therefore based upon reasoning, and both are 'good' only when they are free from fallacy. As serious typographers, we are committed to the task of setting out the text of an author with the greatest measure of expressiveness free from any touch of the officious. This text, nine times out of ten, requires the use of a subsidiary type. Modern writers will not suffer us to follow the general run of private presses and avoid the problem by resorting to quotes. In this connection the Doves *Sartor Resartus* may be looked at since it provides an excellent example of baulking the issue. Carlyle's text is full, perhaps too full, of italic used for emphasis, German quotations, etc. Here therefore was an opportunity for the typographer to make an important contribution to the art. Will it be believed that the Doves *Sartor* employs the italic of Miller and Richard's old-style in combination with the Doves (Jensonian) roman? It is a choice, I suggest, that could not have been made by anybody who had given five minutes' consideration to the subject.

If my case has been made out in part only, some general revision of all the old-style italics would seem to be necessary. To bring Garamond italic into conformity with my doctrine would not be easy. Something could be done by increasing the slope of the upper case, but the *a h k m p y z* would need to be redesigned. The more uniform slope of Caslon italic would protect it from the extensive revision of angles necessary in the case of Garamond. The *G A* and *a h m p r s* however would need to be redesigned. Fig. 26 shews the normal Garamond italic of the English Monotype Company and fig. 27 the same lower-case combined with capitals of an even slope. Redesigning of italics is by no means free from difficulty. It would be easier to make new italics, that is to say, to make slanted romans. I regret that reasons of space prevent my fully illustrating my proposal, but I think the reader will easily be able to follow my suggestion if he will look at figs. 28, 29

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Once invent Printing, you metamorphosed all Universities or superseded them! If we think of it, all that a University, or final highest School, can do for us, is still but what the first School began doing,—teach us to read. We learn to read, in various languages, in various sciences; we learn the alphabet and letters of all manner of Books. But the place where we are to get Knowledge is the Books themselves. It depends on what we read, after all manner of Professors have done their best for us. The True University of these days is a collection of Books.

Thomas Carlyle.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Fig. 26

Once invent Printing, you metamorphosed all Universities or superseded them! If we think of it, all that a University, or final highest School, can do for us, is still but what the first School began doing,—teach us to read. We learn to read, in various languages, in various sciences; we learn the alphabet and letters of all manner of Books. But the place where we are to get Knowledge is the Books themselves. It depends on what we read, after all manner of Professors have done their best for us. The True University of these days is a collection of Books.

Thomas Carlyle.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Fig. 27

The 'Garamond' type of the English Monotype Company: 26, *normal;* 27, *with new capitals sloped to the mean of the lower-case*

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a A B E G M

b *A B E G M*

c P R S T W

d *P R S T W*

e a b c d e f g

f a b c d e f g

g *a b c d e f g*

Fig. 28. a, c, f, *Caslon 72-point roman capitals and lower-case;* b, d, e, id. *sloped to* 15°*;* g, *standard Caslon italic* (*largest size cut,* 48-*pt*)

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Fig. 29. *Caslon 72-point:* i, (*cf.* e) *shews the effect of inclining the roman* (h) *to* 15° *in contrast with the standard italic fount* j; k *shews the force of the* 15° *slope in immediate contrast with the upright;* l *and* m *indicate the method of drawing the capitals and lower-case as in* b, d, e, *etc.*

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which shew a large size (60 point) Caslon old-face roman series of capitals and lower-case letters treated in the manner I have suggested, *i.e.* inclined to an angle of 15°. I think the result, though unfamiliar, is eminently justified by rigid utilitarian considerations and yet satisfies at least a moderate aesthetic standard. Fig. 30 is an inclined letter made from Fry's roman (sold by Stephenson Blake and Co. as 'Baskerville') and for which no italic has ever been cut. When the reader has made allowances for the unfamiliarity of such a slanted roman he will, I suggest, agree that though its drawing could be improved it is an efficient secondary form of the same design. This, then, is the direction in which types might reasonably develop: (*a*) the old style italic, and the scripts forming one group need strengthening with new designs based upon a decorative variety of current handwriting—these types being reserved for decorative and other deliberate uses; (*b*) new slanted romans of a scientific character for textual and other current uses.

I do not insist that it is advisable to abolish completely all use of the italics which we have received from the hands of Garamond, Caslon and Van Dyck. It would indeed be unfortunate if the freedom and elegance of the old-style italics were to have no place at all in modern typography.

But I do not recommend any such violent course. The old-style italics will be required as long as the 'type facsimile' is a permanent branch of English fine printing. Of its use in the straightforward printing of English modern authors it is not possible to prophesy with equal confidence. Italic is in constant use to-day in plays, though here, as I suggest, it will be the modernized version and not the old-style which should be employed. In my view the future of the old style italics is bound up with the class of types we are in the habit of calling 'script.' A scientific nomenclature would, I think, regard old-style 'italic' and 'script' as one group. I think also that the fellowship of design between the roman and the modernized italic would tend to create a new interest in script types and rescue them from the undeserved neglect which they have suffered during the past hundred years.

English typography would gain by freeing the old italics from servitude to the roman. As independent founts, they would be assured of frequent employment. There are, for instance, several kinds of verse in which might

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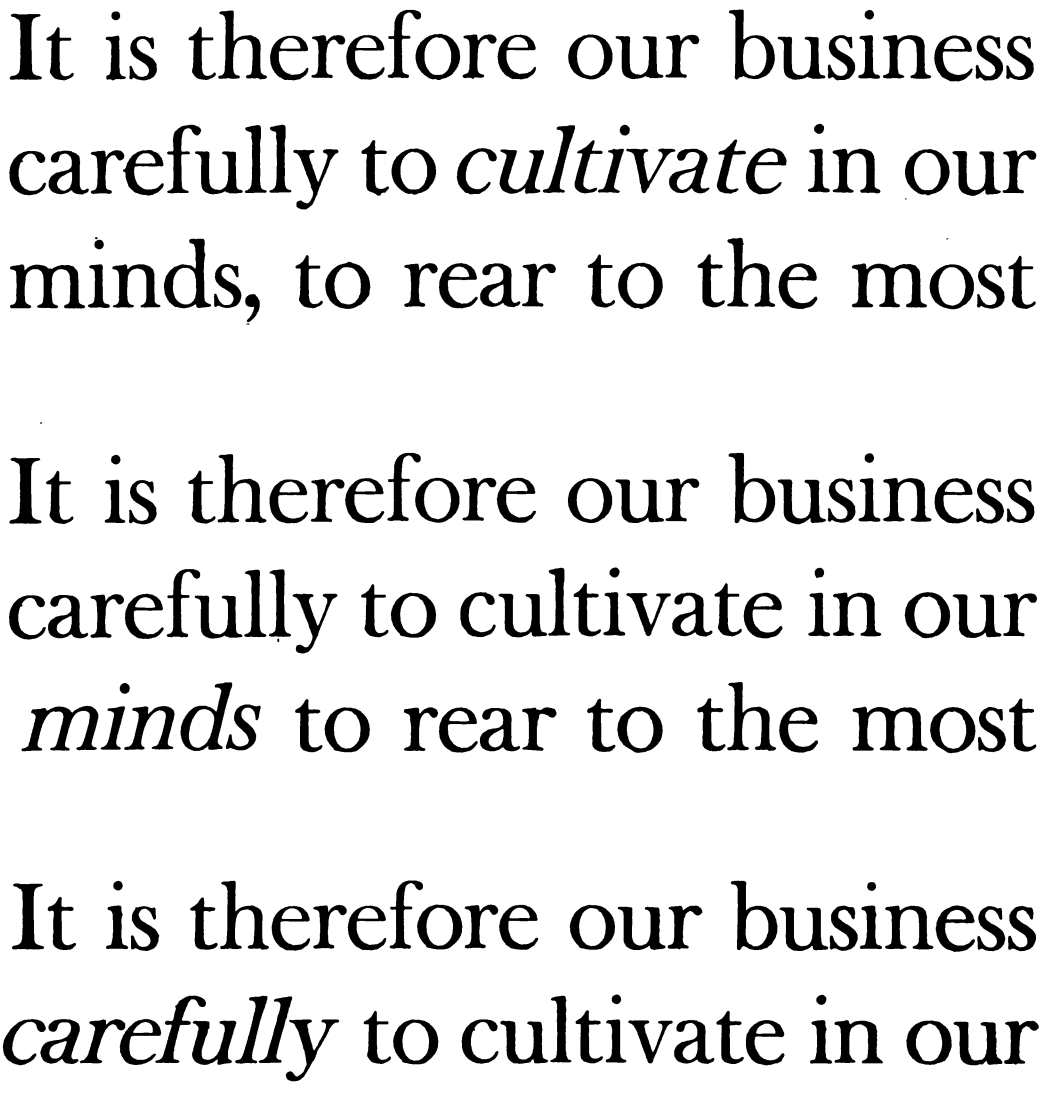
It is therefore our business
carefully to *cultivate* in our
minds, to rear to the most
It is therefore our business
carefully to cultivate in our
minds to rear to the most
It is therefore our business
carefully to cultivate in our

Fig. 30. *Fry's Db Canon (72-pt), for which no italic was cut, supplied with a slanted roman (reduced)*

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appropriately be used a flowing cursive whose freedom would pleasantly arrest the reader tempted to skip. And as was pointed out in a former article, such types would find frequent use in title-pages, chapter heads and in historical reprints.

But it is to be hoped that in any case certain elementary rules will not be forgotten. It is a remarkable fact, which itself indicates the extent of the breach between our current typography and the ancient calligraphy which gave us both roman and italic letter forms, that so obvious a distinction as that between the two v's—initial *v* and the medial *v*—escapes notice. The greatest modern masters are found to perpetrate such typographical solecisms as *v i v i d*. This mistake is all but universal. A fellow pair of victims exists in *w* and *w*—nearly always misused, even in places too exalted to name.

Another series of faults lies in the use of italic capitals. It is very doubtful whether success attends any use of old-style italic capitals except as initials to words of lower-case. The best italic printers never used them but in this fashion. As far as my observation goes the custom of forming italic capitals into words originated with the italic which we discussed at page 105.

NAPOLEON POEMS PART

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HISTORY ACCOUNT DEDUCTION

Fig. 31. *Examples of misuse of swash capitals collected from English and American jobs*

It is certain that no type of the Garamond-Caslon class will produce a pleasant-looking word in italic capitals. This, as we have seen, is because all the original old-style italics were designed upon a principle which left sloping capitals out of consideration and, when later they came to pass, little or no attention was given to their inclination and none to the question

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of combination other than with lower-case. It is well therefore to avoid using old-style italic capitals except in this way.

The indiscriminate stringing together of swash letters is a prevalent typographical disease. In the United States such letters are popularly supposed to confer what advertising men call a 'quality appeal,' and in consequence it is common to find work set exclusively in swash capitals. It is obvious of course that no such idea ever entered their designer's head. If the combination of plain italic capitals was not studied by sixteenth century calligraphers, *a fortiori* the making of words exclusively from swash characters was not. They were designed for, and may well be used as, initial letters. The preparation of a series of letters in which the 'swash' is considerably mitigated is nevertheless highly desirable and would well repay making in both upright and sloping founts, though even the most reduced of swash letters, whether roman or italic, will never perfectly combine into words.

In typography, as in most arts and crafts, success attends the disciplined and restrained use of appropriate material. The most appropriate material is that informed to the greatest extent by right reason and intelligence; only when traditional typographical usages are in conformity, are we justified in being satisfied with them.

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THE "GARAMOND" TYPES

SIXTEENTH & SEVENTEENTH CENTURY SOURCES CONSIDERED

by

PAUL BEAUJON

It seems that so far this century has failed to establish one new type face to distinguish its books. There is a new style, but Caslon and the other standbys have been cast for three generations before ours. There are new advertising faces that represent faithfully our age and ideals: so faithfully that they are altogether unfit for book printing. It is among the revivals that we look for that chance of decent novelty that shall prevent us from seeing too much of the one thoroughly "English-speaking" type. Among the revivals three have unusual claims. Two of these, Baskerville and Fournier, are comparative novelties in their modern versions. Each would probably retain its charm in universal use among book printers through a definite "period" of typography. The third face, which has been the subject of endless discussion and experiment, is "Garamond"—a name used by typefounders to designate an imitation of one special roman and italic owned by the Imprimerie Nationale, Paris, and called by that office *caractères de l'Université*. Tradition has ascribed the face—with what reason we will inquire later—to Claude Garamont, the sixteenth century punch-cutter.

This design, revived in the world's most illustrious printing office as a private face with a mysterious lustre of antiquity upon it, earned a brilliant reputation early in our century, being used on a very special kind of printed page. The design was copied in America after the war, but something was lost in the copying, naturally and one might say fortunately; for "Garamond" emerged from Jersey City, N.J., U.S.A., with a chastened expression on its Gallic face, and began to look, in this soberer version, like a real book type. And when a composing machine put its version on the market, and

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Bruce Rogers used it, and the sacred profanities of the *American Mercury* appeared in it, there was no doubt that "Garamond," in one form or another, had to be reckoned with. It is with one form and the others—there are eight modern "Garamonds"—that this paper deals. In order to compare these versions and find out which one, if any, has a place in our modern style, we must review such of the known facts about Claude Garamont[1] as will aid us in understanding the type designs of his day.

We owe our present knowledge of Garamont to a succession of French scholars: the brothers Fournier, Auguste Bernard, Henri Omont, and Jean Paillard. The latter succeeded in ranging all the documents then known and some new material in a small privately printed book[2] of admirable scholarship. It is not true that we know very little about Garamont: one might say that for a critical study of the letter he cut we know too much about the cutter: the man's personality and the reverence of subsequent generations obscure the fine and difficult problems presented by the romans and italics cut by him or by his pupils or fellow-workers. Until Fournier's time he was famous as the cutter of the greek types of François I: his roman took on a certain glamour in contemporary eyes on that account. The fact that these greek punches actually survive in some cases, and have been uninterruptedly owned by the French nation, has caused a good deal of confusion in regard to both roman and italic, and the casual reader of typefounders' promotion literature might think that Garamont actually cut a "royal" roman and italic, and that these had survived to our day.

As Garamont himself wrote that he had cut punches and cast type since the end of his earliest childhood, it is possible to credit the unsupported statement of Lottin that he was practising in 1510, though our earliest first-hand news of him comes some thirty years later. It takes fifteen years, say the

[1] "Garamont" (*latine* Garamontius) is the form used in all the books where his name appears as publisher. The other version was used, however, during his lifetime. Cf. the alteration of Gran Ionc to GranIon, and later to Granjon.

[2] *Claude Garamont, Étude historique, par Jean Paillard.* Imprimé avec les nouveaux caractères gravés et fondus par M. Ollière, Paris. (1914).

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punch-cutters, to learn to cut a twelve-point g: the smaller sizes are cut by men who have had more practice. If Garamont was emerging from his apprenticeship as early as 1510—when roman type was just winning ground in France—and if he started at such a very early age, it is not unlikely that he learned the art from his father or some relative, in the days when a type-founder, as Professor Haebler has made clear[1], was only one employé of a printing-house with the special duties of cutting or altering punches and matrices, casting the soft types that had to be recast so often, and mending moulds. Garamont's first commissions were probably executed in that transition period when the punch-engraver began to be a free-lance, or at least to work for more than one printer. It was only in 1539 that a royal edict gave typefounding the status of a separate trade and distinguished the professional from men like Henri Estienne II, who was evidently taught the art as part of a typographic education.

In 1518 Geofroy Tory came back from Italy with all the angry enthusiasm for classic art and literature that was necessary to start a school. His epigraphical studies led him to a very practical interest in typography. A descendant of Tory's[2] wrote of him, a century and a half after the event,

> *Primum omnium de re typographica sedulo disseruerit,*
> *Litterarum sive caracterum dimensiones ediderit,*
> *Et Garamundum calcographum principem edocuerit.*

We need not be too literal about "edocuerit": the same document misplaces Tory's death by twenty years, but has the value of family tradition. If we consider the effect Tory seems to have had upon the printing craftsmen of his time, it is easy to believe that he "taught" the young punch-cutter, not so much mastery of the tool or even letter-design, as rather a certain attitude toward the roman alphabet: that curiosity and critical infatuation which makes Tory's *Champ Fleury* interesting to us. It was the roman letter

[1] *Schriftguss und Schriftenhandel in der Frühdruckzeit.* Leipzig, Schrittgiesserei Berthold, 1925.

[2] The epitaph, composed by Nicolas Catherinot on the authority of Jean Toubeau, is quoted in La Caille: *Hist. de l'Imp.*, ii, p. 99. (Paris, 1689.)

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PIA ET RELIGIO
SA MEDITATIO IN SAN
CTAM IESV CHRISTI CRV-
cem & eius vulnera.
πεντάλογος, hoc est, quinque planctus pec-
catricis animæ pœnitentis.
Docta & pia meditatio in psalmum quinqua-
gesimũ, Miserere mei deus, & in psalmũ cen-
tesimum primum, Domine exaudi orationem
meam.
Diuinum officiũ de sacrosanctis domini nostri
IESV CHRISTI plagis.

Omnia auctore Dauide Cambellano
Parisiensis quondam eccle-
sie Decano religio-
sissimo.

PARISIIS
Excudebat Petrus Galterus, pro
Claudio Garamontio.

1545

CVM PRIVILEGIO
ad triennium.

L. COELII
LACTANTII FIR-
MIANI DIVINARVM
INSTITVTIONVM LI-
BRI SEPTEM.

EIVSDEM
De ira Dei Liber I.
De opificio Dei Liber I.
Epitome in libros suos, Liber acephalos.
Phœnix.
Carmen de Dominica resurrectione.
Cum Indice rerum locupletissimo.

PARISIIS
Excudebat Petrus Galterus, pro Ioanne
Barbæo & Claudio Garamõtio.
1545.

Iuuenci Hi-
SPANI PRESBYTERI HI-
STORIA EVANGELICA,
versu Heroico descripta.

Claruit sub Constantino magno,
Anno domini, ccc.xxx.

PARISIIS
Excudebat Petrus Galterus, pro Ioanne
Barbæo & Claudio Garamõtio.
1545.

L'histoire
DE THVCYDIDE ATHE-
niẽ, de la guerre qui fut entre les Pe-
loponesiens & Atheniẽs, Trãsla-
tée en lãgue Francoyse par feu
Meßire Claude de Seyssel
lors Eueſque de Mar-
seille, & depuis Ar
cheueſque de
Turin.

Imprimé a Paris par Pierre Gaultier pour
Iehan Barbé & Claude Garamont.
1545.

Figs. 1–4. *Four title pages bearing Garamont's name as part publisher*

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that took the humanistic enthusiasm of Tory and his "pupil": Garamont had so little interest in italic that he copied the Aldine letter baldly as a money-making scheme in 1545 and let it go at that. Tory, moreover, had a copy of the Aldine *Hypnerotomachia Poliphili* with him; had he not found in it the idea for his melancholy device, the Broken Vase? This book, which was so fantastically charming to the neo-classic dreamers of that day, was universally admired as a typographic monument. The influence of the "Poliphilus" roman type upon the French designs of the sixteenth century has recently been pointed out[1], and the fact noted that the Aldine type must have been consulted during the decade when French type-cutting was most active. Simon de Colines and his step-son Robert Estienne reformed the French roman letter in collaboration with an expert punch-cutter in 1530–2; that the latter was Garamont remains to be proved. We only know that Robert Estienne, when he was King's Printer in 1541, stood as personal sponsor to Garamont by receiving money from the royal treasury to be paid over to the cutter of the royal greek letters, the inference being that Estienne had personally recommended him from a knowledge of the cutter's earlier-proved dexterity.

According to La Caille Garamont married Guillemette Gaultier, and so became the associate of Pierre Gaultier (Galterus), the printer, who lived in what had been Tory's house in the Rue Saint-Jacques. He appears on the registers of Saint André-des-Arts[2] as one of the godfathers of Pierre Gaultier's son François on December 9, 1543. This was probably the year of the completion of at least one of the *grecs du roi*, for the *gros-romain* made its first appearance in June 1544, in Robert Estienne's *Eusebius*. Garamont was henceforth entitled *tailleur de caractères du roi* by his contemporaries and is so named in at least one legal document.

But after being closely connected with important publishers he began to be dissatisfied with his own small opportunities and profits. Royal approval had shone on him, but even if there had been a rush of patronage after that, a type-cutter cannot, like the printer, rush, or like the publisher, make profits

[1] See the *Gutenberg Festschrift*, Mainz, 1925, pp. 254—258.

[2] Recorded by the Comte de Laborde in a note in the Doucet collection.

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PASSIO DOMINI

NOSTRI IESV CHRISTI
ab Iuuenco presbytero metri=
ce compoſita ſecundum Euange-
lium Matthæi 26. Marci 14.
Lucæ. 22. Ioannis 18.

CONSILIVM SACER-

DOTVM, SCRIBARVM, ET
phariſæorum contra Chri=
ſtum. Et de unguento
effuſo ſuper caput
Chriſti.

Rgo ad conſilium ſcribæ, plebiſque vocatur
Iam grauior numerus, qua vatum principis altè
Pulchra Caiphæa collucent atria ſedis.
Illic complacuit Chriſtum proſternere læto,
Sed vitare dies paſchæ, ne plebe frequenti
Diſcordes populi raperent in bella furorem.

Ille Symonis erat tectis, quem lurida lepra
Virtute ipſius diffugerat: eu recubanti
Accedit mulier propius, frangénſque alabaſtrū,
Quo pretioſa inerant lætè fragrantia olui
Vnguēta, ab ſummo perfudit vertice Chriſtum.
Diſcipuli increpitant, fantes potuiſſe venari
De pretio vnguenti miſerorum corpora egētum.
Has domin⁹ prohibet voces, factiq; probauit:
Deſinite obſequio uſto prohibere puellam.
Pauperibus ſemper dabitur ſuccurrere tempus,
Sed me non ſemper tribuetur viſere vobis.
Funeris iſta mei multum laudanda miniſtra
Officio, mundúmque implebunt talia facta.

Iudas precium petit vt tradat Ie-
ſum: qui cœnans de Iuda proditore
ad diſcipulos loquitur, & ſacramē-
tū corporis & ſanguinis inſtituit.
Petro dicit, quòd ter eum abnega-
turus eſt. Matthæi 26. Marci 14.
Lucæ 22.

Tvnc è diſcipulis vnus ſe ſubtrahit amens
Iudas, qui ad pœnas tali cū voce cucurrit:
Quod pretium ſpernere datur, ſi tradere vobis
Quæſitúmque diu poſſim monſtrare magiſtrum?

COMMENDATIO
IVVENCI ET OPE-
rum eius.
DIVVS HIERONY-
mus de illuſtribus viris.

IVuencus nobiliſſimi generis Hi
ſpanus, presbiter, quatuor Euan-
lia Hexametris verſibus ad verbū
penè transferēs, quatuor libros cō
poſuit, & nonnulla eodem metro
ad ſacramētorum ordinem perti-
nentia. Floruit ſub Conſtantino
principe.

Idem in Epiſtola ad ma=
gnum vrbis Ora-
torem.

IVuencus presbyter ſub Conſtan
tino hiſtoriam domini ſaluatoris
verſibus explicauit, nec pertimuit
Euangelii maieſtatem ſub metri le
ges mittere.

ITEM SVPER MAT-
THAEVM.

PVlcherrimè munerum ſacramē
ta Iuuencus presbyter vno ver
ſiculo comprehēdit: Aurum, thus,
myrrhá, regiúque hominiúque deo-
que Dona ferunt.

ITEM IOANNES TRI-
temius abbas Spanhemenſis,
in libro de ſcriptoribus
Eccleſiaſticis.

IVuencus presbyter, natione Hi-
ſpanus, vir nobilis atque doctiſſi
mus, philoſophus, rhetor, poeta, &
theologus inſignis, & non minus
conuerſatione quàm ſcientia ſcri-
pturarum Eccleſiæ venerabilis, æ-
didit pro ædificationē legentium,
tam metro quàm proſa multa pre-
clara volumina: ſed pauca ad noti-
tiam meam peruenerunt. Legi op⁹
inſigne, quod Hexametris verſib⁹

Figs. 5–8. *The romans and italics used by Garamont as publisher: from Juvencus,* Historia Evangelica (cf. Fig. 3). *The larger italic in* Fig. 5 *is probably the trial fount mentioned by Garamont*

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on his reputation. On the contrary, it is he, says Garamont, who "feathers the nest of publishers and brings honey to their hive[1]." The new founts which he sold to printers did, in those days, actually sell the printed books faster; legibility and a certain serenity of design were an inducement to the scholar—then. To deflect a portion of this honey to his own hive seemed reasonable, and his reasoning was approved by a great man: Jean de Gagny (or Gaigny), King's Almoner, Chancellor of the Sorbonne and patron of letters[2]. There was a serious consideration of the idea of Garamont's becoming a publisher: "But when I contrasted the slightness of our particular craft with all that had to be done, and said the task could be attempted only at the greatest expense, he (Gagny) promised to aid me however I wished, with his influence and by the choice of good books. He then said that I would make a fortunate beginning if I were to produce as close a copy as possible of the italic letter of Aldus Manutius, in new characters; and in addition to this advice, in order that I might the more readily set about it, he gave me in his generosity a present of no small size[3]."

Accordingly the scheme went forward, and the italic was cut in readiness and shewn to various amateurs, including Pierre Danès and François Vatable. The verdict was favourable, but Garamont (or possibly Gagny) was not satisfied. A smaller fount was cut in the *glossa*, or marginal note, size. These seemed "elegant and brilliant" to the great man, who proposed as a venture the *Pia et religiosa meditatio in sanctam Iesu Christi crucem et eius vulnera*, by David Chambellan, canon of Notre-Dame, together with the Office *De sacrosanctis domini nostri Iesu Christi plagis*, arranged by him[4]. A *requeste* was

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[1] Preface to *Chambellan*, infra cit.

[2] In 1545 Gagny was one of the chief persecutors of Robert Estienne; does this help to explain his support of the orthodox Garamont's publishing venture? By 1549 Gagny owned a printing-office and typefoundry himself: see Appendix I to this article.

[3] A fuller translation of this preface is given in *The Fleuron*, No. 3, pp. 49–51.

[4] A notice of this by Henri Omont occurs in the *Bulletin de la Société Historique de Paris*, 1888.

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presented to the court in March, 1544, *de la part de Claude Garamont*, and a three-year copyright obtained. As Garamont alone is mentioned, it may be that only in the next year was Pierre Gaultier brought in as co-publisher. At any rate the book appeared in 1545 as their combined work, with a preface (from which the foregoing information is taken) by Garamont, addressed to the Bishop of Soissons, Mathieu de Longuejoue, son-in-law of Chambellan. It is a small volume, and the preface calls up a picture of the man skilled in minute things and rather embarrassed by the reckless career he had been urged into. The mere publication of such an address is a tactical error, implying as it does that Chambellan meditated mainly that a typefounder might get on in the world. The actual printer was doubtless Gaultier. During the same year, 1545, other books printed by him were published by Garamont in association with Jean Barbé. One, Juvencus's version of the Gospels in latin verse[1] is of the greatest importance. It contains a roman type, in a small size, of very distinctive design, and on one page only (*fol. 66 verso*) an italic which is very probably the one abandoned before; it is not only larger than the "elegant" face but it has a more sharp and heavy appearance. A third Barbé-Garamont book is *L'histoire des successeurs de Alexandre le Grand, extraicte de Diodore de Sicile . . . translatée par Messire Claude de Seyssel . . . Imprimé à Paris par Pierre Gaultier pour Jehan Barbé et Claude Garamont.* A fourth is *L'histoire de Thucydide Athenien, de la guerre qui fut entre les Peloponesiens & Atheniens. Translatée . . . par feu Messire Claude de Seyssel* . . . the imprint being the same as that of the preceding item. A fifth, known only by a title-page in the Bagford Collection, B.M., is *L. Coelii Lactantii . . . divinarum institutionum libri septem: Parisiis, Excudebat Petrus Galterus, pro Ioanne Barbæo & Claudio Garamontio.* All five books are sexto-decimos. It should be noted that with the entrance of Barbé the typography becomes very much Barbé's; as in the books he printed alone (which include some pretentious folios) the title-page[2] begins with a single line in *gros-canon*

[1] *Iuuenci Hispani presbiteri historia euangelica, versu Heroico descripta . . . Parisiis, excudebat Petrus Galterus pro Ioanne Barbaeo & Claudio Garamontio*, 1545, 16mo.

[2] Except in the *Lactantius*, which however bears Barbé's device (Fig. 2).

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lower-case (with its capitals) in the manner adopted by Robert Estienne in 1532; this is followed by a line of italic capitals and the remaining lines of the title are in the body-type of the book—in these cases italic. In the two last-mentioned books the printing mark of Barbé is on the title page. What part did Garamont play in the books' production? The imprint of the last four books implies that he shared the profits as part publisher in return for some investment: either of capital (which he seems not to have had) or by his services as a book-seller—which cannot have been very valuable—or the use of the neo-Aldine fount which was his property. Gaultier and Barbé both began their careers, according to Lottin, in this year; both had printing offices, though Barbé seems to have made use of Gaultier's office at first, and both continued to print for several years after this[1]. The material most needed in starting such establishments is type, and it would be natural for Jean Barbé to call upon this most famous of contemporary punch cutters—his associate—for founts of roman and italic for his own use, cut in the same design as those they had used together. What was needed was a size suitable for larger books. On September 17, 1545, the type appeared, in Dominique Jacquinot's *Lusaige de l'astrolabe* with the imprint *A Paris, De l'Imprimerie de Iehan Barbé . . . On les vend à l'enseigne de l'Envée . . . par Iacques Gazeau: Et au Palais, en la boutique de Vincent Sertenas* (4to). The characteristics of this larger-sized type will be examined in the second part of this article, but it is important to note that the roman is closely related in design to the small roman which Garamont probably cut (at least he chose it for his own publication) and that the italic is a clever adaptation to a larger size of the "Aldine" fount (which is also used in the Jacquinot book). Various clues, then, lead us to the assumption that it was Garamont who designed and cut the Barbé roman and italic. As there is only one other roman of normal book size that we can definitely attribute to him, and no other italic, the founts deserve careful study. They appear in 1545 in *L'histoire de la terre neuve de Péru*, attributed to Gonzalo Fernandez, an octavo published by Jean Barbé and Vincent

[1] Jean Barbé died in 1547. The *Vitruvius* of that date published by his heirs bears as a printer's mark a portrait which is probably his own.

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Traicté de la Sphere MATERIELLE, CONtenant vne brieue & ſuccincte declaration des cercles principaulx compris en icelle.

POVR CE que l'Aſtrolabe, ou Planiſphere de quoy voulons traicter, n'eſt aultre choſe que la Sphere ſolide, miſe & deſcripte en figure plate. Il eſt conuenable & neceſſaire en ce lieu, declarer & demõſtrer les cercles deſcriptz en la ſuperficie d'icelle, enſẽble la diſtinction de leurs nõs & parties. Affin d'auoir plus facile intelligẽce de ce q̃ ſera dict en noſtre Aſtrolabe.

FAVLT doncques entendre que les cieulx ont deux mouuemens principaulx: l'vn quĩ ſe faict d'Occidẽt par midy en Oriẽt, au contraire du premier mobile, &

Fig. 9. *Jean Barbé's roman and italic: from D. Jaquinot,* Lusaige de l'astrolabe, *Paris,* 1545

Ac mihi quidem explicandæ philoſophiæ cauſſam attulit caſus grauis ciuitatis, quum in armis ciuilibus nec tueri meo more Remp. nec nihil agere poteram, nec quid potius, quod quidem me dignum eſſet, agerem, reperiebã. Dabunt igitur ueniam mihi mei ciues, uel gratiam potius habebunt, quòd quum eſſet in unius poteſtate Reſp. neque ego me abdidi, neque deſerui, neque afflixi, neque ita geſſi, quaſi homini aut temporibus iratus: neque porrò ita aut adulatus, aut admiratus fortunam ſum alterius, ut me meæ pœniteret. Id enim ipſum à Platone philoſophiáq; didiceram, naturales eſſe quaſdam conuer-

Fig. 10. *An italic similar to the large size in* Fig. 5, *used by Vascosan in* 1545

Vænit in ædibus Simonis Colinæi, ſub Sole aureo.

M. D. X L V.

Cum Priuilegio Regis.

Fig. 11. *Italic used by Vascosan (for Colines), closely resembling Barbé's.*

N. Magnus: De pulveribus

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Sertenas. The printer is Pierre Gaultier, so possibly this is an earlier impression of the types. The woodcut initial letters, decorated in outline with no shading, appear in all Barbé's books: the same blocks were used during the following five years by Sertenas alone, by Jean de Roigny, Jacques Regnault[1], Vascosan (at least once), Catherine Barbé, Jean's daughter (1551) and by Robert GranJon, working with Michael Fezandat. In many cases the books containing these blocks are printed in this particular roman fount. Whether one office turned out all the books cannot be said. In the sixteenth century the identity of the publisher was all-important in the eyes of the law, but the phrase *imprimer ou faire imprimer* used in privilege forms expresses the indefinite relation he had to the printer. The publisher could supply the printer with special types, or like Colines in his later years he could simply hand over, as publisher, a book to another printer which he was too busy to print himself. Barbé's later work included a folio Machiavelli, *L'Art de la Guerre* (Paris, 1546), also designated as coming from his own office.

Whether or not Garamont paid "in kind" for his part in the enterprise, we know that he abandoned publishing before 1546, and with it his dreams of getting on in the world. *Neque progrediantur ultra*, he had said of the poor specialists in his craft. A document of 1551 mentions his second wife, Isabeau Le Fèvre. Garamont was not only practising at this time but commissioning other punch cutters. Guillaume Le Bé came to Paris from Venice (where he had stayed with Antonio Blado, who was a connection of Aldus's) and worked at Garamont's house. Many years later Le Bé compiled a specimen book[2] of various types he had cut (mainly Hebrew) and annotated it. One of his

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[1] See Coyecque, *Recueil d'Actes Notariés*, vol. i, no. 3137, for the contract dated February, 1545, whereby Jacques Permentier, *fondeur de lettres d'imprimerye* receives from Jacques Regnault, bookseller, 626 pounds of *matières à faire lectres d'impression*, from which Permentier is to make 54,000 types, *de la taille de Claude Garramont* [i.e., from G's matrices] of the small roman, at 7 s.t. a thousand.

[2] Now in the Bibliothèque Nationale. This unique document was described by Henri Omont in *Mémoires de la Société de l'Histoire de Paris*, vol. xv, 1888.

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Traicté de la Sphere

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Fig. 10. *An italic similar to the large size in* Fig. 5, *used by Vascosan in* 1545

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M. D. X L V.

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N. Magnus: De pulveribus

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notes reads: *L'an* 1551, *en esté, ville de Paris, j'ay taillé ceste lectre* 9^e^ (*hebraïque*) *pour le sieur Garamont, tailleur & graveur des lectres grecques du Roy, et ce après mon retour d'Italie et de Troyes à Paris, taillée en sa maison, rue des Carmes.* He mentions the intricate cutting required for accents, etc., and adds with honest pride: *Et est une lectre fort artistement faicte et bien limée & polie* (*sans vantise*) *et au contentement de celuy qui en sçavoit plus que moy.* Le Bé was only twenty-six at the time, and his reputation was based on his hebrew types, which until now he had cut abroad, in Venice. He had also cut two *grecs ecclésiastiques*, a *gros canon* roman and a set of capitals of both roman and greek alphabets, but he enjoyed himself with hebrew founts: a note in his specimen says that "in the year 1591, after the siege of the city of Paris, during the great trouble, I amused myself by designing these two founts of large letters."

To return to Garamont; in September, 1561, he and his wife sold a piece of land outside the city for 100 *livres tournois*. He was, according to Antoine Vitré, living in poverty. He died in November of that year. His widow caused an inventory of his foundry to be drawn up by Le Bé and Jean Le Sueur and the executor was André Wechel. This inventory was extant in 1756, when Fournier *l'aîné* quoted from it in a controversy, but it has since disappeared. There was a sale, on which Guillaume Le Bé has this ambiguous note in his specimen, continuing his comment on the "ninth" hebrew which Garamont had commissioned: *A la vente de ses meubles, le sieur Christofe Plantain en achepta les mattrices et les mousles qu'il a portés à Envers et en a imprimé là. Et André Wechel en achepta les poinsons qu'il a transportés en Allemagne. Et je en achepté une frappe de la vefve qui me presta les poinsons pour la fayre à mes despens avant que les vendre.* This shews that Le Bé did not, as is generally supposed, purchase all the punches of the Garamont establishment: in fact the very set of which he was the most proud went to Frankfurt. But if in the above passage we take *en* to refer to *ses meubles* (the contents of the foundry) it means that Plantin bought all Garamont's matrices and moulds: Le Bé speaks elsewhere of "the mould" of a single fount of type, not in the plural. Similarly, the punches that Wechel took to Frankfurt may not have been for one hebrew fount only, but of a series of roman letters.

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In this case the Egenolff specimen sheet of 1592[1] is doubly authentic in its very definite attributions. This most important document was issued at Frankfurt by Conrad Berners to shew type faces collected by himself and the Lyon typefounder Jacques Sabon, who had died twelve years before. Sabon had worked for Plantin from the establishment of the latter's foundry. Berner's title is: *Specimen characterum seu typorum probatissimorum, incondite quidem, sed secundum suas tamen differentias propositum, tam ipsis librorum autoribus, quam typographis apprime utile et accommodatum.* The first face is entitled *Canon de Garamond*, and the *Petit Canon*, *Parangon*, *Gros Text* (sic), *S. Augustin*, *Cicero* and *Garamond* sizes of roman are also *de Garamond.* There is also a *Graec. Parangon* [and smaller sizes] *de Robert Gran Ion*, and *Cursiff* [italic] *de Gran Ion* in six sizes. In addition there are *Rom. Galliard de Gran Ion*, *Rom. Non parel.* (no ascription), *Curs. Petit Text de G.* [Gran Ion] and *Curs. Non parel.*, together with five series of arabesque units used by Plantin and other Netherlands offices. Sabon was a founder but not a punch cutter; like Guyot and Van Everbroek, he occupied himself with the adjustment of matrices and casting of type for Plantin. The latter had fled to Paris in 1561 to escape some awkward questions about his religious convictions. He arrived soon after Garamont's death and remained in the city during the time of the inventory and sale. His incentive for buying matrices was strong: he had every intention of returning to Antwerp and keeping an auxiliary typefoundry as soon as he could prove himself firm in the faith; meanwhile his good friends were buying in the books and types which had been confiscated, and "keeping them warm" for him. It was an opportunity to purchase new material, and Plantin took advantage of the Garamont sale. He started again in Antwerp in 1563, and his inventory of 1564 includes a *Breviaire*, *Augustin*, *Texte Parangon* and *Gros-canon romains de Garamond*, with italics and some romans by GranJon, Haultin and others.

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[1] It has survived in a unique example, now in Frankfurt, and was issued in facsimile in *Eine Frankfurter Schriftprobe vom Jahre* 1592: *Studie zur Geschichte des Frankfurter Schriftgiesser-Gewerbes von G. Mori.* Frankfurt, Schriftgiesserei D. Stempel, 1920.

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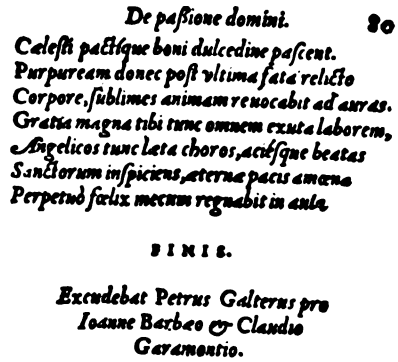


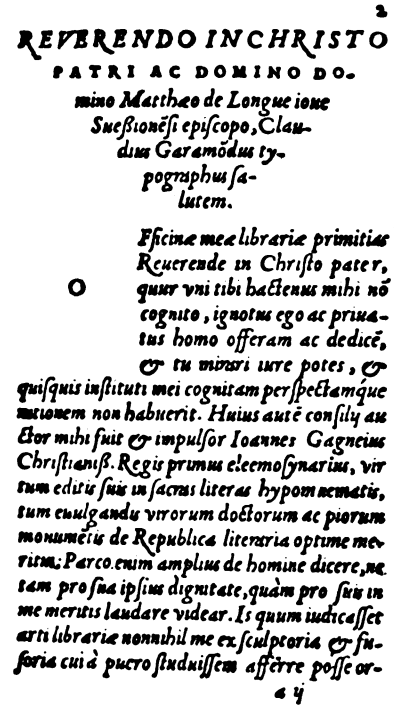
De passione domini. 80

Celesti pacisque boni dulcedine pascent.
Purpuream donec post vltima fata relicto
Corpore, sublimes animam reuocabit ad auras.
Gratia magna tibi tunc omnem exuta laborem,
Angelicos tunc læta choros, actosque beatas
Sanctorum inspicies, æternæ pacis amœno
Perpetuò fœlix mecum regnabit in aula.

FINIS.

Excudebat Petrus Galterus pro
Ioanne Barbæo & Claudio
Garamontio.

Fig. 12. *A Garamont Colophon, from the* Juvencus

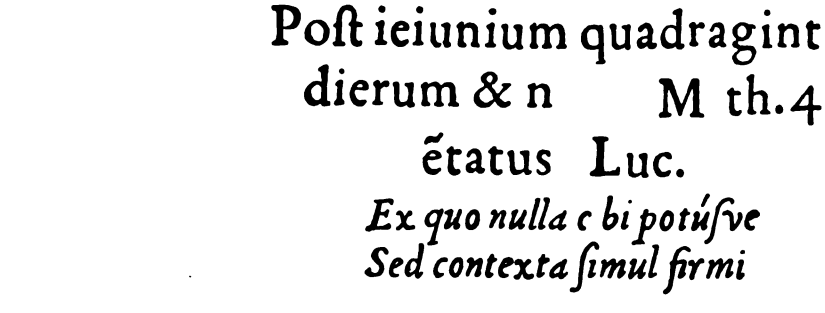


2

REVERENDO IN CHRISTO
PATRI AC DOMINO DO-
mino Matthæo de Longue ioue
Sueßionēsi episcopo, Clau-
dius Garamōdus ty-
pographus sa-
lutem.

Fficinæ meæ librariæ primitias
Reuerende in Christo pater,
O quas vni tibi hactenus mihi nō
cognito, ignotus ego ac priua-
tus homo offeram ac dedicē,
& tu mirari iure potes, &
quisquis instituti mei cognitam perspectamque
rationem non habuerit. Huius autē consilij au
ctor mihi fuit & impulsor Ioannes Gagneius
Christianiß. Regis primus eleemosynarius, vir
tum editis suis in sacras literas hypomnematis,
tum euulgandis virorum doctorum ac piorum
monumētis de Republica literaria optime me-
ritus. Parco enim amplius de homine dicere, ne
tam prosua ipsius dignitate, quàm pro suis in
me meritis laudare videar. Is quum iudicasset
arti librariæ nonnihil me ex sculptoria & fu-
soria cui à puero studuissem afferre posse or-
a ij

Fig. 13. *Garamont's Preface: from Chambellan:* Pia...Meditatio (Fig. 1)



Post ieiunium quadragint
dierum & n M th.4
ētatus Luc.
Ex quo nulla c bi potúſve
Sed contexta ſimul firmi

Fig. 14. *Enlargements of the "Juvencus" roman and italic, for comparison with* Fig. 9

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In Plantin's *Index Characterum*[1], issued in 1567, only the two largest sizes seem to be identical with those of the Berners sheet; in the smaller sizes the lower-case may well be generally the same, though some letters vary. The m with a prolonged final serif is an important clue in the *Parangon* roman of both specimens: but the swash t that matches it in 1567 has been recut in 1592.

Plantin, then, could not have bought *all* Garamont's roman punches, but did they, instead, go to Frankfurt or remain in Paris with Le Bé? Guillaume Le Bé II, writing after his father's death in 1598 to Moretus of Antwerp (Plantin's son-in-law and successor), asks for a strike, not justified, from the punches in Plantin's office *du petit texte de la taille de Garamond.* Le Bé says that he has "the other punches of Garamond that my late father bought from the widow of Garamond," and offers in exchange strikes of the *parangon romain, gros romain, canon* and *petit romain.* "It was my late father who sold to M. Plantin these punches for *petit-texte* and *Saint-Augustin* which I know you have, for my father bought all these at Garamond's, and then at the request of your father sold him these two founts, though my father kept a strike of each." The *petit romain* strike had been sold later and the younger Le Bé wanted to replace it to enrich that foundry which was to have such a long career in Paris.

Fournier *l'aîné*, purchaser of that foundry in 1731, upheld the theory that Le Bé had handed down Garamont's punches to posterity. He refers the public to the collection of punches and matrices still surviving in his offices. The Anisson collection of documents in the Bibliothèque Nationale contains contemporary copies of Fournier's two letters on the subject sent to the *Mercure de France* in 1756, together with a *dossier* of specimens of the types referred to. It is inscribed *Specimen d'une partie des caractères de la fonderie du S^r Fournier l'aîné rue des postes, du fonds de Guillaume Bée.* The capitals are eighteenth-century, and even the lower-case would not pass as of two

[1] *Index sive Specimen Characterum Christophori Plantini*, Antwerp, 1567. Two versions of this specimen have survived and are in the Plantin-Moretus Museum. One specimen was reproduced by Mr D. C. McMurtrie, New York, 1924.

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centuries before. The *petit-texte qui a servi à Elzevir, de Garamond*, may well be authentic—Elzevir; it may even be what Le Bé II thought was Garamont's design; but it is outside the scope of what is really a discussion of the ancient prototypes of "Garamond," the present-day letter.

This, then, is the sum of our knowledge about Claude Garamont. Let us pass now to a consideration of the type designs produced in Paris in his day. By fixing our attention upon the identity of the *type* rather than assigning anything to a definite *punch-cutter*, we may hope in time to establish a scientific method of approach based on actual evidence rather than rash speculation or (worse) that learned credulity that makes any printed reference a reliable authority. Most of the types to be mentioned cannot be assigned with confidence to any engraver; their labels, for our purposes, may be the titles of the earliest books[1] in which their appearance has been noted. To prevent confusion, a chronological table, with numbers for the Paris *roman* types, is subjoined as Appendix II. Corrections and additions to this table will be welcomed by the compiler.

II

Humanism came to Paris from Italy, and brought to the scholar of that city new interests, violent quarrels, international correspondents and an "Italianate" turn of language that Henri Estienne II was later to deplore. The learned Josse Bade and the first Estienne found an impatient public awaiting editions of the classics and the pedagogy of the new sciences. There was, as now, an even wider demand for interpretations and introductions. Such a book as Erasmus's *Adagia* gave the reader the very cream of a vast quantity of classical reading, and familiarised him with Greek by frequent quotations followed by their Latin versions. Aldus published the enlarged edition in 1508; Erasmus stayed at his house in Venice to see the work through the press, and developed a great admiration for the publisher's achievements. It was the great day of the editor, the castigator of texts and

[1] The word "books" explains why Colines' pioneer roman is called the *Terentianus*, rather than by the title of the Tory pamphlets which constituted its "advance showing," earlier that year.

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writer of introductions. Aldus's rules of orthography and scansion were consulted and quoted by subsequent editors, his texts by subsequent printers. When Erasmus came to lecture in Paris he must have found much interest shewn in Aldus's press, which had rendered such incalculable service to Humanism by putting greek texts within every scholar's means. There was at least one type-cutter in Lyon who knew how to imitate Aldus's italic. The "Lyon forgeries" depend for their effectiveness upon the counterfeit of the type even more than upon the format of the book. Bade and Estienne must have examined every Aldine book they could find with peculiar interest in the type, use of accent and format. But they found no time for experimenting with the problems of a new type during the first two crowded decades, especially if it meant introducing a classic-looking letter to French eyes still accustomed to the rich colour and sharp angles of gothic. The Ascensian press used a heavy, sharp-cut roman whose gothic influence is felt in the stunted descenders and lozenge-shaped points; Estienne's founts were all too evidently designed to withstand the accidents of casting, the wear of soft metal and the over-inking that prevented any delicate effect. It was to Simon de Colines that the opportunity to make innovations finally fell.

Colines married Henri Estienne's widow in 1521 and carried on the business for five years until Robert Estienne was old enough to take it over: then Colines started his own publishing and printing office, bringing out the subsequent books of Henri Estienne's authors and planning several collections of folios on philosophy and science. Robert brought out pocket editions of the classics in roman type, but in the Aldine format. There was a greater volume of production than ever before.

In 1528 appeared Colines's first italic, printed in an octavo (Paul Cerrato's *De Virginitate*), and also his greek type, a sober cursive combining well with the calligraphic italic, the ascenders of which curve to the right as in the Arrighi letter[1]. The greek was among the first to be used in Paris for complete books. The two faces mark the introduction into that city of Italian (and

[1] See *The Fleuron*, no. 3, pp. 23—51, for illustrations of the Marcolini and Arrighi letters.

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ALIVD ARGVMENTVM.

More captus Alcmenæ Iupíter
Mutauít ſeſe ín formam eius coníugis,
Pro patría Amphítruo dum cernit cum hoſtíbus.
Mercurius eí ſubſeruít Soſiæ:

Fig. 15. *Robert Estienne's roman,* ante 1532*: from his Plautus:* Comediae, 1531

que dura telle perſecutiõ,y eut vng nõbre merueílleux de Martírs. Mais au bout de troís ans,elle prínt fin,enſẽble la vie dudict Empereur, & luy ſucceda Gordian,& a Põcian Eueſque de Rome ſucceda Antherus, leq̃l aiant a peine tenu le Síege vng moys mourut, & luy ſucceda Fabían,par vne facon miraculeuſe,q̃ fut telle(ainſi q̃ lon dít) Eſtant tout le Peuple Chreſtiẽ de Rome enſemble en Legliſe,apres la mort de Antherus pour

Fig. 16. *Geofroy Tory's roman. From Eusebius:* Histoire ecclésiastique, 1532

nominis eius ſyllabam,Et ille ſic optime norat.hic ne ruſticus quidem vocem ruſtice pronuntiatam agnouit. Arceſilaus quom quoſdam male pronuntiantes ſua carmina offendiſſet,lateres illorum cõculcare cœpit.ac dicere,Vos mea corrumpitis,ego veſtra diſſipabo.Quid de Fidentino Martialis dicam ? Carneades dicere ſolebat Clitomachum eadem dicere,Carneadem autem eodem modo.Videas ne in philoſophia quidẽ vbi res maxime ſpectantur,

Fig. 17. *Simon de Colines' larger roman of* 1531. *From Terentianus:* de Literis

De *hortenſium ſemente,& quo tempore ſata naſcuntur.* Cap. XII.

Ementes hortenſium quibus ſeri ſingula ſolent,tres omnibus certe notãtur,hyberna,æſtiua,& quæ inter eas media cadit.Prima poſt brumã fit mẽſe Maio:quo braſſicã,radiculam,rapum, & quæ poſtea ceu betam,lactucã,rumicem,finapi,corianum, anethum,naſturtiũ ſerere conſueuerunt.Secundam poſt æſtiuum ſolſtitiũ ineunte Octobri menſe præcipiunt,quũ porrum

Fig. 18. *Roman and italic from Ruellius:* de Natura Stirpium, *printed by Colines in* 1536

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particularly Aldine) characters, and begin a period of remarkable activity in type design. We may speculate in passing on the identity of the cutter of Colines's greek: if it was Garamont, Colines's son-in-law would have had excellent reason later on for electing as royal punch-cutter a man whose earlier experiments had been made under the direction of his own tutor, and one who had proved his skill and discipline on so difficult a design. But it must be remembered that several other *graveurs-fondeurs* are known to have been functioning in Paris at the time, though they did not yet constitute a separate guild. Pierre Haultin[1], Antoine Augereau, and possibly Robert GranJon[2] were working at this period; but none of them is associated in any record with Colines.

Colines printed few italic books during the next two years. In 1530 he published Tory's *Ædiloquium* and several other small books in this "calligraphic" fount. Meanwhile the stream of octavos in roman continued, interspersed with larger books. The Colines-Estienne roman founts of the period had short descenders and were heavy in colour: to the Jenson model they owed a tilted-bowl e, a slab-serif M, and a certain proportionate width of lower-case letters; the m is the best example. The g has the clumsy proportions of its predecessors: like those of Bade and Tory himself, the top circle is almost as large as a lower-case o and so comes nearly to the line at the bottom; so that the stroke connecting it with the ellipse of the tail must go sharply off to the left and return in a stroke which is technically inconsistent: a heavy horizontal. The effect is of a crushed-down letter. In Colines's early founts, the d and h top serifs are more exaggerated than that of the b. Tory's e is of interest for its narrowness, but otherwise his type is disappointing to one who would think of him as a guiding spirit in the new movement. The i with a dash above at the left instead of a dot is characteristic of all these early faces.

But French orthography was by now so far advanced that the whole

[1] Haultin must have had considerable skill to cut the intricate series of music types used by Attaignant from 1524.

[2] That GranJon could have been working in 1523 (Lottin) seems improbable, as he was printing as late as 1588.

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question of type-design was involved in the new school of philology. What Tory had started, classic scholars carried to a science. Colines and Estienne threw themselves into the pioneer work. The Humanist Jacques Du Bois said (in the preface to his *Isagoge*, which will be referred to later): "in the first place we had of necessity to create certain new characters, so that I could express [phonetically] what was required in Greek and Latin as well as French," and no less than sixteen *new* phonetic types were so cut. Estienne, the printer, actually leaves four blank pages near the front of this book, for those suggestions which were sure to occur to the scholarly reader at that period when orthography was still flexible. Du Bois says further (p. 1), speaking of the changing style: *Literarum figurae & characteres tum typographis tum cheirographis hac tempestate variant maxime.* It became necessary, therefore, to produce many unusual characters: and while the punch-cutter was considering this task, it must have occurred to Colines and Estienne respectively that they might as well have a new roman altogether; for we may note the very significant fact that the first book of each printer in each pioneer type-design was an important philological work. Colines' was the earlier: it appeared, it is true, in two small productions of Geofroy Tory (as King's Printer) as early as March[1] and May[2], 1531 (new style), but there is no actual reason to believe that Tory printed these at his own press. The corresponding pamphlet which he *did* claim to have printed was issued in October, 1531[3], and is in his own undistinguished 11-point roman.

We gather that Tory made use of small quantities of the newly-cast type of Colines until that printer was ready to launch it in the projected book, in October 1531. This was a quarto volume on the construction of classic verse: *Terentiani Mauri Niliacae syenes Praesidio, de literis, syllabis, pedibus et metris... Nicolao Brissaeo Montiuillario commentatore et emendatore.* The text type of the *Terentianus* is (approximately) 17-point roman, with a smaller roman and the first italic serving for notes. It is as different from its crude predecessors as it

[1] Guillaume Bochetel, *Le Sacre et Coronnement de la Royne*, 4°. 3 ff.

[2] Idem, *Lentree de la Royne en sa ville* . . . 4°, 6 ff.

[3] *In Lodoicae regis matris epitaphia latina et gallica* . . . 4°, 2½ ff. All three books are in the Bibliothèque de l'Arsenal, Paris (H. 7634).

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could well be. The whole alphabet has been revised (Fig. 17). In the lower-case the narrower proportions and longer descenders give a lightness well carried by the carefully modelled serifs[1]. The e has a very high and nearly horizontal cross-stroke, the a has a low, flattened bowl, the top serif of the n is high and "scooped-out"—all characteristic of the changing fashion: the g has a relatively large top circle, but the curves of the tail are well balanced. The capitals bear little resemblance to the clumsy, archaic letters of the earlier founts, but some relation to the excellent small capitals used by Robert Estienne, *cir.* 1530. The A has a pointed tip, the T is flat across the top, the M has no inner extension of the top serifs—an improvement on Jenson—and the G and C are wide, the former having a low cross-stroke. There is a fine Qu ligature. The *Terentianus* roman was a pioneer design, not copied closely after any former fount, but italianate in cutting. It seems to have had little *immediate* effect upon French type faces, because of the popularity of the Estienne design that followed it, and indeed it was abandoned by Colines himself; but many of its characteristics were to reappear later. For the moment we may note in this connection a very slightly smaller roman of Colines used in the famous folio Ruellius, *De Natura Stirpium*, of 1536. The type is derived, though probably not by the same cutter, from that of the *Terentianus*: for while the capitals and lower-case have the same design, the latter is narrower, and the serifs are blunted in a curious way. The Ruellius type has no Qu ligature, and the e has a deeper bowl. If it represents Colines's revision of the earlier face, it cannot be called an improvement (Fig. 18).

The *Terentianus* roman also seems to have been the inspiration for an extraordinary fount used twice by Wechel early in 1532[2], one distinguished by sharp serifs "undercut" so as to allow hardly any curve of "bracket," and marred by an a and (slanted) e of ungainly cut.

But soon after the *Terentianus* roman had been printed in two sizes in a regular book a lighter & more condensed roman appeared, in Du Bois, *Isagoge*,

[1] There seems to be an alternate d, with a horizontal top serif: the letter is really a reversed p.

[2] First in Cornellius: *Exactissima infantium . . . querela* (Jan.), then in Brixius: *Gratulatoriae quatuor . . .* (before April), 1532.

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explicabo; non tanq̃ recenſeatur. Igitur; cum illum multa in umbra ſedentem comperiſſem; ita initium interpellandi eum feci. PETRVS BEMBVS FILIVS. Diu quidem pãter hic ſedes: & certe ripa haec uirens; quam populi tuae iſtae denſiſſimae inumbrant; & fluuius alit; ali quanto frigidior eſt fortaſſe, q̃ ſit ſatis. BERNARDVS BEMBVS PATER. Ego uero fili nuſpiam eſſe libentius ſoleo; q̃ in hac cum ripae, tum arborum, tum etiam fluminis amoenitate: neq; eſt, quod uereare, nequid nobis frigus hoc noceat, praeſertim in tanto aeſtatis ardore: Sed feciſti tu quidem pérbene; qui me ab iis cogitationibus reuocaſti; quas & libentiſſime ſemper abiicio, cum in Nonianum uenitur; et nũc quidem nobis neſcio quo pacto furtim irrepſerant non modo non uocantibus, ſed etiam inuitis. BEMBVS FILIVS. De rep. ſci licet cogitabas aliquid, aut certe de trium

Fig. 19. *A page from Bembo's* De Aetna, *printed by Aldus, Venice,* 1495–6

GN

Vertere Mecœnas, vlmíſque adiungere vites
Cõueniat: quæ cura boum, quis cultus habẽdo
Sit pecori: atq; apibus quãta experiẽtia parcis:
Hinc canere incipiã. Vos ô clariſſima mundi
Lumina, labentem cælo quæ ducitis annum:
Liber, & alma Ceres, veſtro ſi munere tellus
Chaoniam pingui glandem mutauit ariſta:
Poculáque inuentis Acheloia miſcuit vuis:

Fig. 20. *R. Estienne's roman (middle size) and two capitals from his* Virgil *of* 1532

Ma DEIL
Aabcdefgeh
PRSTV &
ilmonpqrsty

Fig. 21. *Estienne's* gros canon type *from the* Bible *of* 1532

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printed in Jan. 1532 (N.S.) by Robert Estienne: *the* lower-case of French book-printers for two centuries to come, as far as general design goes, though modified in the course of time by imitation. The source of this distinctive roman design has already been identified beyond reasonable doubt, not only by the general form of the lower-case but by certain "earmarks" in the shape of the capitals[1]. Let us first, then, consider this "arch-type" as it appeared in the earliest book printed by Aldus entirely in Latin, *Petri Bembi de Aetna ad Angelum Chabrielem liber*, Venice, 1495–6.

It must be remembered that Aldus, starting a press out of very zeal for rescuing the classics from oblivion, began as a printer of greek, though he made use of a somewhat clumsy roman as a supplementary type. His first reputation was made on greek, so when he made plans for publishing latin works as well it was natural to have a whole new roman fount prepared, clear and conservative enough to serve as a standard type for the press. This type was not produced without experiments, recuttings and daring innovations; for when it finally appeared in the *De Aetna* we find no fewer than four alternate e's with a possible fifth, two p's, two a's beside "swash" forms of a, t and m. The typography of the book has seemingly been considered before the contents, for while the variant letters are used with profusion the copy contains some bad misprints, including one word which was transposed in the sentence in order to make a line justify: an audacity corrected in ink in the majority of extant copies. Coupled with the extraordinary brilliance of the impression (quite unlike the subsequent Aldine books) and the slightness of the contents (the dialogue takes only 30 leaves) we cannot help conjecturing that this represented a sort of "trial use" of the new latin fount. The e's, cast with different accents, shew the type-cutter working out under our eyes the old-style face as distinguished from Jenson's. The è is slanted in Jenson style: another has a projecting "nose" like the earlier face; but the ordinary e finally chosen has a high, horizontal cross-stroke, evolved by the successive trials of a designer of great originality. In the four copies consulted

[1] See the article above cited in *Gutenberg-Festschrift.*

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Acer & flamma eſt, & agente certum
cuſpide uulnus.
Spargam odoratas uiolas, roſáſque
Ipſe ego, uotíque reus ſecabo
Grata torquatæ ante tuas columbæ
guttura flammas.

Quid magis aduerſum bello eſt? bellíque tumultu
Quàm Venus? ad teneros aptior illa iocos.
Et tamen armatam hanc magni pinxere Lacones,
Imbellíque data eſt bellica parma deæ.
Quippe erat id ſignum forti Lacedæmone natum:
Sæpe & fœmineum bella decere genus.
Sic quoque non quod ſim pugna uerſatus in ulla,
Hæc humeris pictor induit arma meis:
Verũ hoc quòd bello, hoc patriæ quòd tẽpore iniquo
Ferre uel imbellem quemlibet arma decet.

Borgetus lepidus catellus ille,
Cuius blanditias proteruiores,
Et luſus herus ipſe tantum amabat,
Quantum tale aliquid poteſt amari.
Nec mirum, dominum ſuum ipſe norat,

IMPRESSVM VENETIIS PRIMVM, AMICORVM CVRA, DEINDE LVTETIAE PARISIORVM, QVAM POTVIT FIERI DILIGENTISS.

Prælo

Anto. Augerelli.

M. D. XXXI

V. CALEND.

APRIL.

Figs. 22, 23. *Augereau's larger roman; two pages from A. Navagero's* Orationes duae. *The date, as given in the colophon, is very probably calculated according to the Paris usage, and so should be read as March* 28, 1532, *new style*

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by the writer, there are few pages that are not so printed as to give a clear showing of the exquisitely sharpened and elongated serifs on the lower-case. Aldus, however, had no time for further typographical *tours de force*; he had the capitals recut and various "swash" alternates eliminated, and subjected it to brutal presswork in subsequent editions, which changed its whole appearance. But the *De Aetna* remained a curiosity of typography as well as a *jeu d'esprit* of a great Humanist, and as such it must have crossed the Alps in some learned man's pocket and been shewn to French printers, for it is the capitals of the Bembo book[1] that shew that series of eccentricities mirrored in Estienne's roman: the one-eared M, the square-topped A and G with a turned-in cross stroke. The Parisian lower-case has modified the length of serif, but copied the fine g and a and in general the narrow proportions and long descenders of the *De Aetna* type.

The Estienne face (Figs. 20 and 21) was designed by a master with a real knowledge of the mechanics of type-cutting. The form may best be studied in the largest size, the colour and distribution of weight in the middle size. The former allows us almost a diagram of the design, for it is so large and clean-cut that it shews details which ink and impression blur in small sizes: but allowing for an adjustment of colour and proportion (much more scientifically effected than by modern typefounders), the three sizes are the same in form. It is a narrower and lighter letter than Colines', a difference which makes the descenders seem longer. The capitals of the smaller sizes are noticeably lower than the top serifs of ascending letters, and condensed far more than in the case of Colines'. Characteristic letters are: the e in which the high cross-stroke is horizontal (as a matter of fact it even tilts *down and forward* imperceptibly so as to give the eye the effect of a true horizontal, a clever adjustment which has never been copied); the a, with a shallow angular bowl, the g with a top circle only half the height of the lower-case m, allowing for a graceful curve toward the tail, the sharp

[1] Aldus's subsequent use of these capitals was restricted, it would seem, to occasional title pages, hardly sufficient to form models for later imitators. The *Hypnerotomachia Poliphili* (Aldus 1499) uses this lower-case with a narrower t, but the capitals are of a self-conscious, classical pattern.

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delicate top serifs as in the h, the condensation of the r and h. In the capitals, the F, E and L have an inscriptional narrowness and the C does not extend to the implied outline of its circle. In addition there are certain "earmark" letters among the capitals which are of the first importance in establishing the derivation of the design: an M with no top right-hand serif, the heavy upright stroke being square-cut across the top; a G with the cross-piece turned in but not extending to the right beyond the letter; an A with a blunted apex, and a B whose two curves meet the upright in a line that is not quite horizontal.

In Jacques Du Bois' *In linguam Gallicam Isagoge*, all three sizes of the new roman are used for the first time: 36-point for the titles, etc., 16½-point for the introduction, 12-point for the much-accented text[1]. The folio *Virgil* of September, 1532, used the 16½-point as the text size. The great Bible of 1532 followed the *Virgil* three months later, using all three sizes of this roman, which reappeared in subsequent books, such as the Giovio *Vitae* of 1549, with possible modifications of some capitals. The effect upon contemporary books was excellent. Vascosan seems to have imitated it in 1542 (Fig. 24) and De Tournes in his great Bible of 1552 (Lyon) uses a fount which seems to be a close imitation, as only the capitals are fairly modified. But in Andrea Navagero's *Orationes duae*[2] published by Jean Petit in March,

[1] The approximation to modern point sizes, though not scientifically accurate, avoids the vagueness of ancient nomenclature, which varied greatly at this time.

[2] Andrea Navagero was, as Venetian ambassador to the court of François I in 1528, an important factor in the "italianization" of French culture, especially as he ranked with Bembo (his friend) as a Latin poet and writer of belles-lettres. Navagero died in 1529; in 1530 a volume of his unpublished work was issued for his friends by Tacuino in Venice (in a type dating from 1513, somewhat resembling Colines' *Terentianus*). Antoine Augereau seems to have made his début as printer by reprinting this book. He followed the typographic arrangement of the Venice edition very closely. Perhaps other friends of the poet, in Paris, wished to salute his memory for political or other reasons: at any rate the colophon (Fig. 23) goes to the unusual length of acknowledging a former edition.

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1532, printed *Praelo Ant. Augerelli*[1], is a type which, considered historically, is the most interesting of all those that followed Estienne's.

Augereau's version is nearer the Aldine model, but he cut a very French R, with a tail brought somewhat below the line, probably to narrow the letter, a trait which also appears in the Estienne face. The Augereau roman may be studied in Figs. 22 and 23 for points in which it differs from the Estienne version: for the latter, beside being very probably an earlier form, deserves more detailed examination because of the great influence of the Estienne typography on contemporary offices. Whether Augereau's roman was copied from Estienne's seems uncertain, for we find the designer going back to the Aldine source for variant cuttings. This leads us to think that possibly the punch-cutter Augereau was concerned in the design and production of Estienne's romans[2]. At all events the two designs have resemblances that are most significant.

---

[1] Antoine Augereau (Augerellus) of Fontenay-le-Comte, printer-bookseller and *un des premiers qui tailla des Poinçons pour les lettres romains* (La Caille), was one of the humbler martyrs of the Reformation. For having printed the pious poem *Miroir de lame pecheresse* of Queen Marguerite of Navarre he was hanged and burned in the Place Maubert on Christmas Eve, 1534. Not as notoriously quarrelsome a person as the more celebrated martyr Estienne Dolet, Augereau seems to have served as a scapegoat for the suspect beliefs of the King's sister. A *Guy* Augereau of Paris was mentioned as a punch-cutter in 1559. See the *Bull. de la Soc. de l'hist. du Protestantisme franç.* vol. xlii, for documents and a partial list of books printed by A. Augereau. His *Loraison de Cicero* (1534) is a delightfully designed 8vo.: a copy on vellum is in the British Museum. It seems strange that Fournier-le-jeune, who was so interested in printer-typecutters, does not mention this most important man, whose reputation until now seems to have been absorbed by that of the more famous Garamont.

[2] It should be remembered that Robert Estienne was already suspect for his publishing policy. This is the only actual link we have between the two men, but in those times of gathering danger and furtive loyalties it constitutes a reason for a possible collaboration between the typecutter and the printer-editor.

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IACOBVS LODOICVS STREBAEVS AD LECTORES.

QVVM de omnibus philoſophiæ partibus grauiter & copioſe ſcripſerint Græci, & veteres Latini multa ac præclara cõuerterint è Græcis, pauci tamẽ fuerũt ex tam multis ſcriptoribus antiquis, qui ſapientiã ſcientiarũ maximã Romano ſermone celebrarũt. Et plures ex illis ad eã partẽ quæ de moribus agit, & hominũ vita, ſe cõtulerũt, q̃ ad ſcientiã phyſicã, quæ naturę principia, rerũq; varietates & earũ cauſas ratione perquirit. Nec omniũ libri per-

Fig. 24. *A roman of Vascosan* (1542) *related to Estiennes' but with a Venetian R*

ΤΟ ΚΑΤΑ ΜΑΤΘΑΙΟΝ ΑΓΙΟΝ

ΕΥΑΓΓΕΛΙΟΝ.

Fig. 25. *Garamont's larger greek capitals, with the "later"* M. *From the* New Testament *of* 1550, *printed by R. Estienne*

Vn Roy, tant ſoit il grand en terre ou en proüeſſe,
Meurt comme vn laboureur ſans gloire, ſ'il ne laiſſe
Quelque renom de luy, & ce renom ne peut
Venir apres la mort, ſi la Muſe ne veut
Le donner à celluy qui doucement l'inuite,
Et d'honneſte faueur compenſe ſon merite.
Non, je ne ſuis tout ſeul, non, tout ſeul je ne ſuis,
Non, je ne le ſuis pas, qui par mes œuures puis
Donner aux grandz Seigneurs vne gloire eternelle:
Autres le peuuent faire, vn Bellay, vn Iodelle,
Vn Baif, Pelletier, vn Belleau, & Tiard,

Fig. 26. *Wechel's roman: from Ronsard:* Hymne, 1556

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Another variant of the Estienne design is that found in Garamont's own books, and its larger and better size used by Barbé. This has a deeper-bowled e and a curious flat-topped q as "earmark" letters, but the general swing of the design betrays its inspiration.

The greek types which we know definitely to be of Garamont's cutting are valuable to our present discussion in only one respect, namely, that the eleven capitals common to greek and roman serve as a clue to the latter's origin. Thus we find that the A, B, E, H, I, K, M, N, P, T and X of the first, "middle size" *grec du roi* (in Estienne's *Eusebius*, 1544) are identical in design with these letters in the Estienne roman of 1532 (the type of the *Isagoge* and *Virgil*). The one-serif M should be noted. But in the "large" *grec du roi*, of 1550 all these capitals have been redesigned. The M finally solves the serif problem by bringing the inner V strokes beyond and above the supports to form wing-like serifs that are structurally part of the letter. It is one of those perfect designs that occur in any craft when the artisan completely understands the purpose of his work: and there is so little perfection in the world that we may salute it even on the scale of a 16-point quad. The important thing here is that these new capitals also appeared in a roman fount used by Vascosan as early as 1550, and that during the following decade this design was also used by Wechel (Fig. 26), Fédéric Morel, and the best printers of the day. Its use then became general, and it remained the most popular roman in France until the end of the seventeenth century. This is the design of the Egenolff roman "de Garamond." Its very perfection accounts for much of the later decline in type-cutting, for the Egenolff-Luther foundry shared with Van Dijk such popularity among printers of the seventeenth century that local engravers became mere repairers of matrices. The lower-case of this design which we can safely call Garamont's "later" roman[1] is similar to the Estienne 1532 fount: but the wider and more conservative capitals reflect the pattern of the pioneer Colines *Terentianus* of 1531, especially in the A, B and T. Kerver's *Songe de Poliphile* (Paris, 1553–4),

[1] To be referred to later, for purposes of identification, as the "Egenolff" roman.

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contains a fine showing (Fig. 28): Cousin's *Livre de Perspective* (Le Roy, Paris, 1560) is a well-fitted variant cutting.

Italics shew more variety than romans in the period 1528–1550. The "glossa" size cut by Garamont is an adaptation of the Aldine letter, with inclined capitals and a swash A and R. The larger size used by Barbé and (with two slight changes) by Vascosan, in 1545, is a "round-looking" letter whose chief merit lies in having practically no contrasting heavy and light strokes such as make the GranJon italics (*post* 1550) so dazzling. The Colines italic used in the *Ruellius* (1536) is on this general pattern: an Italianate feature is the alternate, condensed *g*, which did not reappear. The tendency was to slope more and more, and it is probable that several type-cutters, including the goldsmith Chiffin mentioned in Gagny's will, were busy imitating Garamont's "Aldine" italic, until GranJon's *Nonpareille* as cut for Rouille *circa* 1550 introduced a more popular design.

This completes the list of the sixteenth-century faces which we can call Garamont's. The seventeenth century, however, produced another roman and italic *derived* from Garamont's designs but quite distinct in execution, which by some stroke of irony survives as the "original Garamond" and has so been reproduced by many modern foundries. This is the series known at the Imprimerie Nationale as *caractères de l'Université*. There can be little doubt that this is the design of Jean Jannon, dating from 1615.

III

Jannon was a master printer at Paris until 1610; he learned his trade at the Estienne establishment, and in 1609 was printing in the "later" Garamont, or "Egenolff" roman for Fédéric Morel III. In 1610 his protestant sympathies took him to Sedan, where a Calvinist "Academy" provided him with work. In 1621 appeared one of the finest (and if we except the Le Bé *recueil* above, probably the earliest) of French specimen books: *Espreuve des Caractères nouvellement taillez: A Sedan Par Iean Iannon Imprimeur de l'Academie. M.DC.XXI.* (4to. 10 ff.)[1]. This exhibits eleven romans and eight italics, beside a Hebrew and a set of two-line initials. The most casual in-

[1] To be edited immediately, with a facsimile, by the present writer.

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spection shews that this design has details never noted in sixteenth-century books. In the roman, the left-hand serifs of mnpr mnpr have a much sharper angle and are slightly hollowed out above: the a has a narrow, down-tilted bowl, the M has horizontal serifs. The italic capitals are curiously angular, and the *p*, *f* and *a* (*fa* from *fa*) represent new departures. Altogether the effect is of a seventeenth-century "improvement," so technically brilliant as to be decadent, upon a Garamont model. Jannon's preface to the *Espreuve*, dated *Sedan, ce* 4 *Nouébre* 1621, opens with remarks on the invention of printing, and continues:

"So, seeing that for some time many persons have had to do with the art who have greatly lowered it (so far doth ignorance and lack of skill corrupt the most beautiful things in time:) the desire came upon me to try if I might imitate, after some fashion, some one among those who honorably busied themselves with the art, [men] whom I hear regretted every day: such as, among others, a Conrad at Rome, a Manuce at Venice, an Estienne at Paris . . . a Plantin at Antwerp, a Wechel at Francfort, and some others who were very celebrated in their time. And inasmuch as I could not accomplish this design for lack of types which I needed to this end: not even being able conveniently to draw upon the type-founders, some of whom would not, and others could not, furnish me with what I lacked: [therefore] I resolved, about six years ago, to turn my hand in good earnest to the making of Punches, Matrices and Moulds for all sorts of characters, for the accommodation both of the public and of myself. So I have finished thirty strikes (*frappes*) of letters, that is, seven strikes (i.e. alphabets) of two-line initials; the *gros Canon*, *petit Canon*, *Parangon*, *gros Romain*, *Sainct Augustin*, *Cicero*, *petit Romain*, *petit Texte*, *Nonpareille*, and their Italics: a *gros Cicero* (i.e. a larger face with descenders shortened to make it fit the 12-point body), a *Gaillarde*, a middle-size Hebrew: together with the *Sedanoise* and its Italic, smaller by two-fifths than the *Nonpareille*, the like of which has never before been seen. All the above founts I have enriched with fine tied letters and abbreviations never cut until now. And all these things together are the first part of my work and enterprise, of which I have wished to have you see this proof, to serve you as a sample, and be the advance-courier of a more finished work. So I offer you now these types which are most to your liking, awaiting

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the time when I can give you the rest, consisting of Hebrews, Chaldaics ... (etc.), ornamental letters, music notes, vignettes, fleurons, etc., at which I will work, with God's aid, as hard as I can. . . ."

The types were in use in official Sedan Academy publications for the next twenty years. Jannon was strictly forbidden to print for anyone else than the Prince of Sedan and the Academy, and at the end of this period friction between the printer and the authorities resulted in Jannon's leaving for Paris, where he tried to set up in business. But the time was unfavourable. In addition to political and religious troubles, the magnificent start of the Imprimerie Royale at the Louvre had a depressing effect upon ordinary printers, who were forbidden to copy its types. Jannon was reduced to destitution, but his reputation as a cutter of Oriental characters finally brought him a new opportunity.

In 1644 a wealthy merchant of Caen, Pierre Cardonnel, aspired to become a publisher in the learned languages. The fortunes of his press are traceable in two documents in the Bibliothèque Nationale (MS. franç. 18600). In one, the King's officers give an account of their raid upon the clandestine office. It must be remembered that Ligue troubles had caused very strict censorship throughout France. The bailiffs came to Cardonnel ". . . and having mounted to a little room which they said was called the printing-place, we found there a man working at printing-characters, who said his name was Pierre Capelle, of the city of Geneva, and that he was employed at the said work by the said *sieur de* Cardonnel. And directly afterward there came into the room a man dressed in black, who said his name was Jean Jannon, a master printer and typefounder of Paris, and that the said Capelle worked for him; and that to defray the necessary expense the said sieur de Cardonnel aided him with money." In other words, Jannon in a dangerous situation very chivalrously absolved his assistant typefounder of responsibility, and then refused to throw his own responsibility on Cardonnel. "And having asked him to shew us the characters and *engins* they used in this printing-house, they shewed us six small flat cases (*caisses*) each a foot long, eight inches broad and two inches high, which we found to be full of material used in this printing-house; which six cases we had tied together with string and affixed

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Romain Gros Text de Garamond

in Manu eius
videbit fructum quo ſa
turabitur, ſcientia ſui iuſtificabit iuſtus ſeruus meus multos, & iniqui
tates ipſorum ipſe portabit. Ideo partem dabo ei cum multis & cum
fortibus diuidet ſpolia, Et quod effudit in MORTEM ANIMAM ſuam,

Romain S. Auguſtin de Garamond

Ad dexteram enim & ſiniſtram dilataberis, ſemen quoq; tuum Gentes hæredi
tate accipiet, & ciuitates [ἀλλ. πεφωλεύειν αὐτὸ ὁ ἐχατονταέρχος, ὥσ ἐγκαλεῖν αὐτοι, καὶ
deſolatas inhabitabit. Ne timeas, quia non afficieris pudore, nec erubeſces, Quia
non afficieris ignominia: pudoris enim adoleſcentiæ tuæ obliuiſceris NAM MA
RITVS tuus, eſt factor tuus, Jehouah exercitum nomen eius: Et redemptor tuus
Sanctus Iſraelis, Deus vniuerſæ terræ vocatur.

Romain Cicero de Garamond

Nam vt aquæ Noha hoc michi, cui iurani quod non tranſirent aquæ Noha vltra ſuper ter
ram, ſic iurani quod non iraſcar contra te, [ἀποδίδρα ἀναιδίωκτα κατεξάλω ἀλαζανδία αἰπωχίω ἐξεγω]
nec increpabo te Montes enim mouebunt ſeſe, & colles metabunt miſericordia autem mea
a te non recedet, & fœdus pacis meæ non nutabit dixit miſerator tuus IEHOVAH Pauper
cula in turbine verſans Non accepit conſolationem, en ego iacere faciam in Carbunculis la
pides tuos, & fundabo te in ſapphiris,

Fig. 27. *Three sizes of Garamont's roman from the specimen sheet of the Egenolff foundry, Frankfurt a/M.*, 1592

tres pas geometriques en haulteur : laquelle diminuoit en poincte : & en la ſummité eſtoit fichée vne boule de matiere claire & tranſparente . Ce grand animal eſtoit ſouſtenu d'vn ſoubaſſement ou contrebaſe de Porphyre . Les deux grandes dentz qui ſailloient de ſa bouche, furent faictes de pierre blanche, reluiſante comme yuoire. A ſa couuerture eſtoit attaché auec riches boucles dorées vn poitral du meſme cuyure : au mylieu duquel eſtoit eſcript en lettres Latines: CEREBRVM EST IN CAPITE. c'eſt a dire, Le cerueau eſt en la teſte . Et ſemblablement l'extremité par ou le col ioingt a la teſte, eſtoit enuironnee d'vn beau lyen, auquel pendoit vn enrichiſſement en forme de chanfrein, iette ſur le front de la beſte, compoſé de deux quarrez en tiers, & bordé de feuillage antique, auſsi faict de cuyure:

Fig. 28. *Roman used in Kerver's 2nd edition of* Le Songe de Poliphile, *printed by M. Masselin*, 1554

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ESPREVVE

DES CARACTERES NOVVELLEMENT TAILLEZ.

A SEDAN,
Par Iean Iannon Imprimeur
de l'Academie.

M. DC. XXI.

Fig. 29. *Title-page of Jean Jannon's* Specimen, *Sedan* 1621

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GROS CANON.

La crainte de l'Eternel eſt le chef de ſcience: mais les fols meſpriſent ſapiẽce & inſtruction. Mon fils, eſcoute l'inſtruction de ton pere, & ne delaiſſe point l'enſeignemet de ta mere.

ITALIQVE GROS CANON.

Car ils ſeront graces enfilees enſemble à ton chef, & carquans à ton col. Mon fils, ſi les pecheurs te veulent attraire, ne t'y accorde point.

Fig. 30. *Fol.* 5 *recto of the same* Specimen. *Cf. the types with the 36-point shewn in the plate overleaf*

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36 point **CLAUDE GARAMOND**
TYPEFOUNDER
abcdefghijklmnopqrstuvxyz&
abcdefghijklmnopqrstuvwxyz&

24 point ABCDEFGHIJKL MNOPQRSTUV WXYZ& *ABCDEFGHIJK LMNOPQRSTU VWXYZ&*

18 point *ABDGJMNPQRTU*

Officinæ meæ librariæ primitias, Reuerende in *Christo pater, quur uni tibi hactenus mihi non cognito,*

16 point ignotus ego ac privatus homo offeram ac dedicem, et tu *mirari iure potes, & quisquis instituti mei cognitam perspectamque*

12 point rationem non habuerit. Huius autem consilij auctor mihi fuit & impulsor Ioannes Gagneius Christianiss. Regis *primus eleemosynarius, vir tum editis suis in sacras literas hypomnematis, tum evulgandis virorum doctorum ac piorum monumentis de*

10 point Republica literaria optime meritus; Parco enim amplius de homine dicere, ne tam pro sua ipsius dignitate, quam pro suis in me meritis laudare videar. Is quum iudicasset arti librariæ nonnihil *me ex sculptoria & fusoria cui à puero fluduißem afferre poße ornamenti, cæterum rei familiari emolumenti perparum, hortatus eſt pro sua in viros omnes industrios benevolentia, ut qui librarijs typos hactenus*

6 point sculpere ac fundere literarum solitus essem, meo ipse aliquando labore fruerer, & artem aggrederer librariam : quod qui typos tantum norunt sculpere literarum, neque progrediantur ultra, aliud certe nihil agunt, quam quod librarijs nidificant & melli- *ficant. Ego vero contra quum rei noſtræ familiaris illi tenuitatem opponerem, aßerrentque immodicu opus eße ad id aggrediendum sumptibus, ibi se ille me suis quantulæ eßent cunque facultatibus & bonorum librorum exemplaribus adiuturum pollicitus eſt. Tum vero feliciter res meas aggreßurum;*

Fig. 31. *The* caractères de l'Université *composed and printed at the Imprimerie Nationale*

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the King's seal. They also shewed us another case in which we found seven packets of similar material.... We also found in this room (in) several little separate heaps, a great number of lead types, of which they told us they had about 25,000; which types we left in the room without moving them...."

Now obviously the *caisses* were not type-cases; from the dimensions it seems likely that the first six contained sets of punches, and that the matrices, which take up less room, were all kept, in separate packets, in the seventh box. The thing to note is that the typefounding materials were confiscated *and became the King's property*. The sealed cases were then put in a cupboard which was in turn sealed, the room was locked, and the bailiffs went away.

Cardonnel was naturally indignant. The work he had started was not propaganda, but a folio of scientific value, Samuel Bochart's *Geographia sacra*. His signed protest to the Lord Chancellor is also in MS. franç. 18600 (fol. 726)[1]. The petitioner "has bought," he says, "a great number of characters of all sorts, even for the oriental languages.... He took on at his expense *le sieur* Jannon, very skilled in the art of printing, who long exercised this profession with the Estiennes at Paris and who bears testimonials and witness from honorable folk who use caution and assured themselves of his ability and probity...." Cardonnel petitioned to be allowed to continue as a printer, and as an earnest of good faith even offered to take on as supervising associate "Blaise, Cramoisy or any other Roman Catholic he might choose." The name of Cramoisy immediately suggests the Imprimerie Royale (founded 1640) with whom this family was intimately associated during the next fifty years. We do not know whether the book, which finally appeared in 1646, had such "supervision"; but as Cardonnel was not allowed to print anything more, and as the types of the *Bochart* (Jannon's *Parangon*) are badly worn toward the end of the book, it may be presumed that Cardonnel's *typefoundry* remained in the possession of the State and that he was allowed to use only those types which he already had.

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[1] A complete transcription is in Lepreux, *Gallia Typographica*, Tome III, vol. i, p. 435. For further details on the Jannons, see J. B. Brincourt, *Jean Jannon, ses fils, leurs œuvres*, Sedan, 1902.

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36 point

CLAUDE GARAMOND
TYPEFOUNDER

abcdefghijklmnopqrstuvxyz&

abcdefghijklmnopqrstuvwxyz&

24 point

ABCDEFGHIJKL MNOPQRSTUV WXYZ&

ABCDEFGHIJK LMNOPQRSTU VWXYZ&

18 point

ABDGJMNPQRTU

Officinæ meæ librariæ primitias, Reuerende in *Christo pater, quur uni tibi hactenus mihi non cognito,*

16 point

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mirari iure potes, & quisquis instituti mei cognitam perspectamque

12 point

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primus eleemosynarius, vir tum editis suis in sacras literas hypomnematis, tum evulgandis virorum doctorum ac piorum monumentis de

10 point

Republica literaria optime meritus; Parco enim amplius de homine dicere, ne tam pro sua ipsius dignitate, quam pro suis in me meritis laudare videar. Is quum iudicasset arti librariæ nonnihil

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Jannon returned to Sedan and with his son Pierre again printed for the Academy. Whether he regained his punches is not known, but he used his 24-point roman as late as 1649 in at least one title-page, so he must at least have had matrices. He died in 1658, and his grandson Pierre II carried on the business and finally transported it bodily to Châlons, where he worked for Nicolas Denoux. Some of the Jannon strikes passed into the Cot foundry at the end of the century.

IV

Meanwhile the Imprimerie Royale, at the Louvre, had begun its glorious career under Richelieu's patronage. The roman types of its earliest impressions are very fine: the *Imitatio Christi* of 1641 is printed in a *Gros Canon* similar to Robert Estienne's. The actual punches of Garamont's greeks were deposited in this office in 1686, but the matrices had been in use previously. For facts as to the actual contents of the establishment at the end of the seventeenth century it is instructive to examine a folio in the Manuscript Department of the Bibliothèque Nationale, which contains various documents of the Imprimerie Royale[1]. First there is the important inventory, signed on each page by Jean Anisson, the incoming director, giving the state of the printing-house in 1691 (January and February). In addition to the greek punches and matrices, there are listed: *Caractères Italiques de l'Imprimerie Royale qui appartiennent au Roy, en l'état où la Veuve Sebastien Mabre Cramoisy les a laissez le 9. Aoust 1690: Petit Canon contenant 112 matrices. Gros Parangon contenant 128 matrices. Plus une layette contenant Cent trente matrices gros canon Romain. Une autre Layette contenant cent onze matrices de gros canon Italique. Une autre Layette contenant Cent vingt huit matrices de petit canon romain. Une autre Layette contenant Cent cinquante deux matrices de gros parangon romain. Plus dix sept poinçons et dix sept matrices qui ont servi pour les tons du Breviaire. . . . Total, 546 poinçons, 3257 matrices.* The only roman matrices, then, were for the three largest sizes, and *no roman punches are listed.* There follows in this same volume several broad-sheets constituting a table of existing punches and matrices of greek and italic types. Folio B shews the

[1] *Nouv. acq. français.* 2511.

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greek *Gros Romain* of Garamont, letter by letter, the punches and matrices ranged in adjoining columns. It shews that there were 447 punches only, those for all the capitals save Z having disappeared. Several others are spoiled (*gastez*). The matrices struck from the missing punches were there, seemingly in good condition. The italics first mentioned in the above quotation are shewn. They are the *caractères de l'Université* italics now used in the Imprimerie Nationale. The *Gros Parangon* has a full set of swash capitals.

There can be little doubt that the corresponding roman was also deposited at the Louvre about the time that "old-style" went out of fashion and Grandjean de Fouchy designed the first modern letter. Thus it was possible for the *caractères de l'Université*, Jannon's roman and italic, to lie safe in obscurity for two centuries at the French National Printing Office. Mystery has surrounded their name: they have no connection with "the" University—the Sorbonne. If the tradition of Garamont's having cut them had been current very early in their history they would doubtless have been called "Garamont." Our only clue is in the fact that the protestant "Academies" like Sedan, Saumur, etc., were not Academies at all in the French sense of the word, but genuine Universities, although the Government forbade them to use that word openly. Was this, then, Jannon's own name for the types of the Sedan Academy? Another legend—that Luce "altered" the *Université* punches—probably arose among scholars to explain the striking difference between the 36-point roman of this face and the same size of the earliest Imprimerie Royale roman. Short of recutting a punch, nobody could put an additional height of serif on it. This cloud of "tradition" has been interpreted as solid fact by a catena of French writers, and statements have passed from Bernard to Duprat to Arthur Christian that have acquired an authority on the principle of the Captain of the *Snark*: "What I tell you three times, is so." The Garamont attribution, like other pleasant legends, is all right in its place, and we cannot object to the comment "attribuées à Claude Garamont" on the 18-point Université types shewn in the folding specimen sheet of 1825; but it has resulted in the wide adoption of a seventeenth century design of slight value as a book face, in place of the exquisite sixteenth century Garamont original, and has forestalled to a serious extent the much-needed revival of the latter.

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V

The *caractères de l'Université* were revived by Arthur Christian, then director of the Imprimerie Nationale, in 1898, at the suggestion, it is said, of Anatole Claudin, the greatest historian of French printing. Smaller sizes were cut to complete the fount in time for the Paris Exposition of 1900, an event which was an incentive to fine printing in France. The type never, of course, leaves the office, where it is used only in those luxurious books best suited to shew its charming and fragile brilliance. Rightly jealous of their privilege, the directors have so far prevented any French typefoundry from imitating the design: and could their powers extend outside France, there would doubtless be only one "Garamond" to-day.

In October, 1917, the American Type Founders Company began to cut their "Garamond," an avowed imitation of the *Université* letter which was yet much modified by introducing a sixteenth century serif on the m and otherwise toning down the exaggerations, and as far as possible avoiding "dazzle" in the smaller sizes. The descenders, unfortunately, were shortened; although this doubtless increased the legibility, it necessitates the unhappy anachronism of leading the lines. The roman ſt and & ligatures were joined in the italic manner, an effect neither historical nor beautiful. The italic was made into a more consistent, but less striking, letter. There was a praiseworthy anglicizing of the *k* and *w*—exotics in France—and a courageous redesigning of the illogical *K*. The public that had been introduced to sixteenth century printing by Mr Bruce Rogers welcomed the design eagerly and considered it attentively as a possible book face, especially after Mr T. M. Cleland had revised some of the capitals and designed swash letters.

By 1923 the Monotype companies of England and America respectively had issued advance showings of their own versions of the *caractères de l'Université*. The American version (called "Garamont") appeared under the high patronage of Mr Rogers, who praised its printing qualities. It is a somewhat smaller face, near the original in elaboration of serif (the b amounts to a parody), with a good W and a distressing w. The English version gives the impression of a heavier face—it is larger on the body—and the capitals are

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Qui sequitur me, non ambulat in tenebris: dicit Dominus. Haec sunt verba Christi, quibus admonemur, quatenus vitam ejus & mores imitemur, si velimus veraciter illuminari, & ab omni caecitate cordis liberari. Summum igitur studium nostrum sit, in vita Jesu Christi meditari.

caecitate cordis liberari. Summum igitur studium nostrum sit, in vita Jesu Christi meditari.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
fi ff fl ffi ffl ct st a e m n t

Fig. 32. "*Garamond,*" *as sold by the American Type Founders Company.*

Qui sequitur me, non ambulat in tenebris: dicit Dominus. Hæc sunt verba Christi, quibus admonemur, quatenus vitam ejus & mores imitemur, si velimus veraciter illuminari, & ab omni cæcitate cordis liberari. *Summum igitur studium nostrum sit, in vita Jesu Christi meditari.*

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
ABDEGMNPRTUaemn

Fig. 33. "*Garamont*" *as sold by the American Monotype Company.*

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Qui sequitur me, non ambulat in tenebris: dicit Dominus. Haec sunt verba Christi, quibus admonemur, quatenus vitam ejus & mores imitemur, si velimus veraciter illuminari, & ab omni caecitate cordis liberari. *Summum igitur studium nostrum sit, in vita Jesu Christi meditari.*

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz ct st

Fig. 34. "*Garamond*," *of the English Monotype Company*

Qui sequitur me, non ambulat in tenebris: dicit Dominus. Haec sunt verba Christi, quibus admonemur, quatenus vitam ejus & mores imitemur, si velimus veraciter illuminari, & ab omni caecitate cordis liberari. Summum igitur studium nostrum sit, in vita Jesu Christi meditari.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

f fa fe ff fi fl fo fr fs ft fu fy f, f. f- ct st QU Qu
ffa ffe ffi ffl ffo ffr ffs ffy ff, ff. ff-

Qui sequitur me, non ambulat in tenebris: dicit Dominus. Haec sunt verba Christi, quibus admonemur, quatenus vitam ejus & mores imitemur, si velimus veraciter illuminari, & ab omni caecitate cordis liberari. Summum igitur studium nostrum sit, in vita Jesu Christi meditari.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

f fa fe ff fi fl fo fr fs ft fu fy f, f. f- ct st QU Qu
ffa ffe ffi ffl ffo ffr ffs ffy ff, ff. ff-

Fig. 35. "*Granjon*," *of the English Linotype Company*

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of excellent weight. The ugly ſt ligature of the American Type Founders is combined, oddly, with a normal &. The original J was kept only in the American Monotype version. Jannon never used or cut a capital J. When the Imprimerie Nationale supplied the deficit, "old-style" had gone out and the age of "period" printing was not yet: hence the eighteenth century J.

Among the italics, the English Monotype version alone keeps the original generous *y*, *w* and *z*, which, together with an amazing number of tied letters, and swash capitals after those of Fédéric Morel, gives us the nearest approach to the Plantin style yet achieved.

Before any of these copies were produced to outrage the proprietary pride of the Imprimerie Nationale—in fact as early as 1913—the small foundry of M. Ollière in Paris brought out an italic imitated, with admirable logic, from that *glossa* cut in 1545 by Garamont himself, together with a facsimile of the roman he chose to accompany it. The piety of the craftsmen concerned led them to copy the form of the "authentic" small size throughout all sizes, rather than re-designing from 12-point on as Garamont evidently did; so that the type is of interest only in the original size. It is, however, valuable for its associations and for a certain archaic freshness of design. The capitals might well have been reduced in height. The larger italic should be compared with the Barbé letter (Fig. 9) to point the moral of pious obedience *v.* true inspiration. We have already considered the Barbé letter as a possible development of this very fount of the *Juvencus*, and the subjoined cut (from enlarged photographs) offers an alternative of almost equal historical interest to the Ollière roman.

AL Sab F fghmopquyctO
ſcriptz cercles de Ten V &

So far, then, we have found nothing of permanent value as a book face in these archaistic reproductions. But fortunately a true Garamont design has been given to the public: that admirable "later" Garamont of the Egenolff sheet which so distinguished French books from 1550 on, and had

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Qui sequitur me, non ambulat in tenebris: dicit Dominus. Haec sunt verba Christi, quibus admonemur, quatenus vitam ejus & mores imitemur, si velimus veraciter illuminari, & ab omni caecitate cordis liberari. Summum igitur studium nostrum sit, in vita Jesu Christi meditari. Doctrina Christi, omnes doctrinas Sancto-

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
fiffflctſiſſſtllrausis

Qui sequitur me, non ambulat in tenebris: dicit Dominus. Haec sunt verba Christi, quibus admonemur, quatenus vitam ejus & mores imitemur, si velimus veraciter illuminari, & ab omni caecitate cordis liberari. Summum igitur studium nostrum sit, in vita Jesu Christi meditari. Doctrina Christi omnes doctrinas

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
fiffflctſiſſſtllrausis

Qui sequitur me, non ambulat in tenebris: dicit Dominus. Haec sunt verba Christi, quibus admonemur, quatenus vitam ejus & mores imitemur, si velimus veraciter illuminari, & ab omni caecitate cordis liberari. Summum igitur studium nostrum sit, in vita Jesu Christi meditari.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
fi ff fl ct ſi ſſ ſt ſ

Qui sequitur me, non ambulat in tenebris: dicit Dominus. Haec sunt verba Christi, quibus admonemur, quatenus vitam ejus & mores imitemur, si velimus veraciter illuminari, & ab omni caecitate cordis liberari. Summum igitur studium nostrum sit, in vita Jesu Christi meditari. Doctrina Christi, om-

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
fi ff fl ct ſi ſſ ſt ſ

Fig. 36. "*Garamont*" *as cast by M. Ollière, Paris*

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Qui sequitur me, non ambulat in tenebris: dicit Dominus. Haec sunt verba Christi, quibus admonemur, quatenus vitam ejus & mores imitemur, si velimus veraciter illuminari, & ab omni caecitate cordis liberari. Summum igitur studium nostrum sit, in vita Jesu Christi meditari. ABCDEFGHIJKLMNO

PQuQURSTUVWXYZÄÖÜÇ

abcdefghijklmnopqrſstuvwxyzäöüçáàâéèêë

ABCDEGJMNPQuRRT

abcdefghijklmnopqrſstuvwxyzäöüemnlz

Qui sequitur me, non ambulat in tenebris: dicit Dominus. Haec sunt verba Christi, quibus admonemur, quatenus vitam ejus & mores imitemur, si velimus veraciter illuminari, & ab omni caecitate cordis liberari. Summum igitur studium nostrum sit, in vita Jesu Christi meditari.

ABCDEEGHIJKLMNOPQuQURSTUVWXYZÄÖÜÇÉÈÊËÆŒ

abcdefghijklmnopqrſstuvwxyzäöüçáàâéèêëîïìóòôúùûæœffiffifflfflftſtſſiſſiſtß

Qui sequitur me, non ambulat in tenebris: dicit Dominus. Haec sunt verba Christi, quibus admonemur, quatenus vitam ejus & mores imitemur, si velimus veraciter illuminari, & ab omni caecitate cordis liberari. Summum igitur studium nostrum sit, in vita Jesu Christi meditari.

ABCDEGJMNPQuRRT

ABCDEFGHIJKLMNOPQuQURSTUVWXYZÄÖÜÇÆŒ

abcdefghijklmnopqrstuvwxyzäöüemnlçzàáâèéêëîìôôæœ

ffiffifflfflftchckllſſiſſiſtßtt

Fig. 37. "*Garamond*" *as cast by The Schriftgiesserei D. Stempel, Frankfurt a/M.*

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so good an influence over Dutch and hence English taste. The first and immeasurably the best of the modern revivals of this letter was that of the English Linotype Company. It is a fount of light "colour," and quite delicate in design, but smoothly legible, as it has no features to distract the eye—unless it be the somewhat heavy and wide capitals. These however are improved from the originals. To offset the unfortunate inability of the Linotype to cast a kerned f, no fewer than twenty-six f-ligatures are provided. After such a gallant sacrifice of practicality to beauty, it would be ungenerous for an author to mention Afghanistan and so call out the "buttonhook" f that is the family spectre of Linotype designers. There is the inevitable regularization of weight that comes with any intelligent re-cutting, and the fine M has been misunderstood; but in the main, and for printing-houses who have time to use the supplementary characters, this is a book face worthy to rank with Caslon for usefulness, with Centaur for beauty: sharp enough for publicity, clear enough for a dictionary. For some reason the face is called "Granjon." It would seem that Garamont's name, having so long been used on a design he never cut, is now by stern justice left off the face which is undoubtedly his.

Another version of this "Egenolff" type of letter is that just recently produced by the Stempel Foundry. If the descenders of this face were re-cut (they are now deplorably short) we would have here a pleasant and practical old-face, not as light but fully as spirited in cutting as the "Granjon" just mentioned. The (American) Mergenthaler Linotype Company has produced a poor variant of this face. The Stempel "Garamond" italic is a round, reasonable looking letter which should be invaluable in many kinds of printing.

To summarize: we have become familiar with the Jannon roman and italic through its various imitations. The roman has a certain "prickle" to the eye, the italic a certain erratic twist, that justify our calling it a somewhat precious design, one which should have been left in the romantic privacy of the Imprimerie Nationale. We may hope now to become familiar, in various forms, with a revival of one of the finest old-styles ever cut: that of Claude Garamont.

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Appendix I: Excerpts from the Testament of Jean de Gagny.

(From E. Coyecque: *Recueil d'Actes Notariés*, Paris 1924, vol. ii, no. 5439.)

Gagny leaves 100 l.t. to the Abbé of Ste.-Geneviève for five terms of rent of his house ". . . et le prie d'avoir esgard à l'augmentacion qu'il a faicte à sa maison, tant d'ung petit corps d'hostel faict pour imprimerie de neuf et plusieurs autres grandes réparacions èsquelles il n'estoit tenu et sont de grande utilité. . . . Item, doibt à M^e^. Martin Bézard, souysse, correcteur en imprimerie dud. testateur, par compte faict avec luy de ses gaiges et autres affaires qu'ilz ont eu affaire ensemble . . . deux cens deux livres seize solz neuf deniers tournois, qu'il ordonne luy estre payée, et prie led. M^e^ Martin de se voulloir payer en livres de lad. imprimerye, si faire se peult à son proffict. Item, doibt à Gaudart, libraire, pour pappier par luy fourny pour ladite imprimerie . . . sept vingtz dix huict livres quatorze solz tournois, qu'il ordonne luy estre payée. . . . Item, doibt a Assulanus, fils du nepveu d'Alec (i.e. Alde) pour certains livres d'Alec, de reste de plus grande compte, quarante trois l.t. Item, à Jehan de la Floche, ce qu'il se trouvera luy estre deu pour les matrices (*or* matières: *the word has been corrected and written over*) et autres ouvrages de son mestier. . . . Item, ordonne payement estre faict à maistre Charles Chiffin, orfèvre, de Tours, qui luy fut baillé par M^e^ Jehan Bresse, advocat, de Tours, pour des poinçons d'imprimerie à l'imitation d'Alec, grecs et latins, faictz par luy pour led. testateur, selon et au pris du meilleur tailleur de ceste ville après M^e^ Claude Garamont, sauf à desduire ce que led. testateur luy aura payé sur et tantmoings, ainsi qu'il se trouverra par les pappiers d'icellui testateur, lequel n'entend poinct luy compter sa despense de bouche et logis depuis qu'il est avec luy, ains luy a donné de sa bonne volunté. . . . Item, veult et ordonne que les poinçons et matrices servans à son imprimerie soient mis entre les mains de mons^r^ nostre maistre Séquart, docteur en theologie, et M^e^ Denis de Bidant, chanoine de la Saincte Chappelle, parce que sesd. exécuteurs ne se cognoissent en la valeur desd. poinçons, pour les faire vendre le plus qu'il sera possible, pour la descharge desd. debtes; et prie led. de Bidaut de prester conseil et ayde à ses executeurs, à l'acomplissement de ce présent testament."

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Appendix II: Chronology of Roman Types mentioned in this Article.

PART I. XV & XVI CENTURY

		DATE	PRINTER	APPROX. SIZE OF TYPE	AUTHOR AND TITLE
1	VENICE	1495–6	Aldus	16-point	Bembo: *De Aetna*
2	VENICE	1499	Aldus	16-point	*Hypnerotomachia Poliphili*
		[*Same lower-case as* 1, *omitting variant letters and having a narrower* t.]			
3	VENICE	1513 (1530)	Tacuino	16-point+	Preface to Ovid: *Metamorphoses* (Navagero: *Orationes*)
4	PARIS	1531 (N.S.), *Mar.*	(Colines) Tory	17-point	Bochetel: *Le Sacre* [*A pamphlet of 3 ff.*]
4, 5	PARIS	1531, *Oct.*	Colines	12-point, 17-point	Terentianus: *De literis* [*First appearance of this pioneer face in a book.*]
6, 7, 8	PARIS	"1531, 6. Id. *Jan.*" [Jan. 8, 1532?]	R. Estienne	12-point, 16-point+, 36-point	Dubois: *Isagoge*
		[*The 12-point used for the body of the text. All three are related designs, resembling Nos.* 1 *and* 6. *The middle size (No.* 8) *first appeared as body text in* Virgil: *Opera*, Paris, R. Estienne, 1532 (*Sept.*).]			
9	PARIS	1532 (N.S.), *Jan.*	C. Wechel	16-point	Brixius: *Gratulatoriae* [*Resembling* 5, *but with "Basle" influence.*]
10	PARIS	"1531, 5 cal. *April*" [Mar. 28, 1532?]	Augereau	16-point	Navagero: *Orationes* [*Resembling No.* 1. *A smaller size appeared the following year.*]
11	PARIS	1536	Colines	16-point+	Ruellius: *De Natura Stirpium* [*Related to No.* 5?]
12		1542	Vascosan	16-point	Budé: *Annot. in Pandectas*
13		1545	Garamont	11-point "petit romain"	Juvencus: *Historia evan.*
14		1545	Barbé	16-point	Jaquinot: *Lusaige de l'astrol.*
15		1553–4	Masselin	16-point	*Songe de Poliphile* (Kerver's 2nd ed.)
16		1555	Vascosan	16-point	Finé: *De Arithmetica*
16-a		1582	J. Poupy	16-point	Bourchier: *Hist. Ecclesiastica*
		[1592, *Frankfurt a/M.: publication by* Conrad Berners *of the specimen sheet of roman types cast by the* Egenolff (*later* Egenolff-Luther) *foundry, shewing* "romains de Garamond."]			

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Appendix II (*continued*)

PART II. SUBSEQUENT DESIGNS

		DATE OF CUTTING	TYPEFOUNDER	SOURCE	NAME OF TYPE
17	SEDAN	1615	J. Jannon	No. 16?	*"Typi Academiae"*—(Jannon) *"Caractères de l'Université"* (I.N.)
18	PARIS	1898	Imprimerie Nationale	No. 17	*"Caractères de l'Université": further sizes*
19	PARIS	1913	M. Ollière	No. 13	"Garamont" ("Tory-Garamont")
20	JERSEY CITY	1917–19	Amer. Type Founders	Nos. 17–18 modified	"Garamond"
21	PHILADELPHIA	1923	Lanston Monotype	Nos. 17–18	"Garamont"
22	LONDON	1923	Lanston Monotype	Nos. 17–18	"Garamond"
23	LONDON	1924	Linotype & Machinery	No. 16-a	"Granjon"
24	FRANKFURT	1925	G. Stempel	No. 16?	"Garamond"
25	BROOKLYN	1925	Mergenthaler Linotype	No. 23	"Garamond"

(I am deeply indebted to Mr A. F. Johnson for information as to the earliest appearance (so far noted) of a number of these types. Additions will be welcome to what is now a tentative list of outstanding designs. It should be noted that we cannot be sure of Estienne's dating system in any given book, though the usual (Paris) custom began the year at Easter, which fell on April 17 in 1530, April 9 in 1531 & March 31 in 1532.)

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REVIEWS

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REVIEWS

MEISTER DER SCHREIBKUNST, aus drei Jahrhunderten, ausgewählt *von Peter Jessen.* Stuttgart, Julius Hoffmann.

There is nothing more useful to the typographer than the study of the history and practice of fine writing. Nevertheless, printers of the present day confine their interest almost exclusively to the history of typography and their search for the specimen books of old foundries has become almost frenzied. The hunt for 'ready to wear' founts is less exacting than the task of making one in accordance with an idea since you must first catch your idea. Palpably there can be no future for the typographer who can see no farther than the typefounder's specimen book or even the writing master's manual, nearer as is the latter to the common source of both—the written character. It must be admitted that the study of writing is not easy. Sir Maunde Thompson's familiarly quoted *G. and L. P.* in its second (Oxford) edition stops at the very point when it would become valuable to printers. Not that we think printers above instruction in the development of uncial, caroline minuscule gothic and semi-gothic, but there can be no question that a treatise on the changes undergone by handwriting between 1420 and 1920 is badly needed. It is here that Dr Peter Jessen's *Meister der Schreibkunst* is useful. The Berlin scholar's volume contains 200 collotype plates chosen from the writing model books of some sixty masters. It is by no means an easy task to make a selection of this kind and Dr Jessen has cast his nets wide, including specimens of court-hand, *mercantile* and *lettera formata*, *lettre française*, as well as formal black-letter, chancery and the round hands. The book therefore gives an adequate presentation of the work of the leading European calligraphers from the sixteenth to the eighteenth century. The selection is, on the whole, well made. It might be objected that as many as seven specimens of court-hand are shewn and that there are too many pieces of the seventeenth century French vernacular hand which developed out of *civilité* into the handsome *ronde* that we see to-day in many French shop windows. Reasonable

[1] In his introduction, to which we recur below, Dr Jessen estimates that during the years 1500–1800 no fewer than 800 writing books were printed.

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objection may be taken to the inclusion of a number of ornamental fatuities perpetrated by many masters. The historical student, however, is not likely to raise these criticisms. He is only too grateful for such a splendid series of plates, the originals of which are in many cases inaccessible even in important collections. The plates, too, are admirably reproduced in collotype and appear to great advantage since library stamps and stains of every kind have been removed in the facsimiles. It is a keen pleasure to turn over these pages and a great convenience to be able to compare the plates of the Spanish with the French and the Dutch with the Italian examples. The compiler is a little weak in the English specimens. We miss John Davies, Beauchesne and Baildon. Dr Jessen is perhaps more than generous to Ayres, Clark and Shelley, the first being represented by no fewer than eleven plates. The colonel hardly had that influence on his generation although he was important enough to contrive the engraving of his picture, a distinction sought by all emulators of the greater Barbedor to whom Dr Jessen gives but four plates. The work is commendably impartial to the vast German output. We are given a large number of specimens of gothic, fine plates by Neff, Cologne 1549, and poorer plates by the Dutch. The Italian selection is well made and though it is a pity to represent Vicentino by two plates of interlaced capitals the editor is generous to the last of the fine writers of the pure and unsophisticated chancery hand, the Protonotary Hercolani whose book was published at Bologna in 1570. The Spanish section includes the unrivalled Yçiar. It is hardly perhaps to be expected that we should find here plates from Andreas Brun also of Saragossa (1583) whose book seems only to survive in a mutilated unique copy. Madariaga also is absent but we are given a number of plates by the finest seventeenth century Spaniard, Diaz Morante, Madrid 1624. A number of Casanova's rich plates are followed by Palomares' comparatively uninspired productions. Most of the French plates are admirably chosen. We miss specimens of the early French chancery by Jehan de Beauchesne (1550) but we have that of De la Rue (1569) and Hamon and of course the later teachers, Barbedor and Senault. The plates are introduced by some six thousand words of text in which the editor traces tendencies of design and elucidates their history. If, perhaps, the statement that we can interpret the character of a writer from his script as well as we can from the features of his face means less than it says, there can be no doubt that those who are endowed with a keen sense of form are

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anxious to go beyond the mere requirements of legibility and express their temperament in their arrangement of words, lines and groups. Much of the fondness for decoration on the part of the later sixteenth and seventeenth century masters was doubtless due to a desire to surpass the efforts of competitors. After all, handwriting is not a very difficult accomplishment and as the professional encouragement of writing became an over-populated trade, rival masters took to excelling each other rather in superfluities than in essentials. Thus came ostentatious initials, wiredrawn ornaments and frothy flourishes and the degradation of calligraphy. It was as well no doubt in the interests of business somewhat to dazzle the faithful with pen-made monstrosities and then, in addition it was thought to protect a document from forgery by gracing it with meandering entrelacs and calligraphic rhetorica. So nothing was too serious for a flourish. Dr Jessen points the moral of this tale and concludes his pleasant account of the chief national peculiarities of handwriting by remarking that "It was England which made the first attempts in the past decade to reawaken the love of beautiful characteristic penmanship"—a tribute no doubt to the work of Mr Edward Johnston. What Germans have themselves learnt from him is well exemplified in the recently issued *Schrift und Schriftschreiber*, a special number of the *Gebrauchsgraphik* edited by Dr H. K. Frenzel, devoted to the illustration of modern written books, texts and advertisements. An extraordinary high level of accomplishment is here revealed whether in roman, italic, fraktur or gothic writing. A number of the examples bespeak an acquaintance, if no more intimate relation, with some of the facsimiles we meet in Dr Jessen's book; but speaking generally, modern German work is commonly free from archaism. This is highly commendable. If our English and American typographers give Dr Jessen's book deserved study it is earnestly to be wished that the appearance of line blocks or naked copies of calligraphical ornaments etc., is not among the results.

WYNKYN DE WORDE & HIS CONTEMPORARIES.

By *H. R. Plomer*. London, Grafton & Co., 1925.

Mr Plomer has undertaken a difficult task. There is on the one hand the danger of a book such as this becoming too much of a catalogue, and on the other the danger of merely repeating work done by the late Mr Gordon Duff. The Bibliographical Society has given us a hand-list of the books

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issued by the printers dealt with in this book, and Mr Plomer himself took a considerable share in that compilation. It may be presumed that it has not been the author's intention to supplement the hand-list. Mr Gordon Duff in his *Printers of London and Westminster* and *Provincial Printers of England* covered all the ground of Mr Plomer's book, with the exception of part of a chapter on Scotch printers. Mr Plomer quotes freely from the earlier works, and adapts a good deal more of them. This was inevitable. However, the existence of the book might be justified by the addition of new material or by a different method of treatment from that of Mr Duff. The additions amount to very little; they consist too often merely in the mention of books not recorded by Mr Duff but recorded in the aforesaid hand-list. As to the method of treatment Mr Plomer has followed that of his predecessor.

The scope of Mr Duff's book was strictly limited. He had practically nothing to say, for instance, of the types used by these English printers. Here was Mr Plomer's opportunity and he certainly has rather more to say on this subject. But the little that he adds is tantalising rather than informing. He gives no definitions, attempts no grouping of types, and has nothing new about the appearance of roman and italic founts in England, an event of some importance in English typography. Why did roman and italic finally drive out the English letter? Mr Plomer writes of "bâtarde" and "secretary" types coming from Rouen (p. 197). It would have been of some interest to learn what printers in Rouen supplied or used these types, but on that matter we are still unenlightened. Mr Plomer's use of the word "secretary" is supported by the practice of earlier writers on English typography, but is it historically justified? The types which he calls "secretary" are French "bâtardes" of a light cut. A "secretary" type is a cursive gothic letter based on the "secretary" hand of Elizabeth's reign and corresponding exactly to the French "lettre de civilité." On p. 226 the roman fount of Thomas Berthelet, no. 7 in Dr Greg's list, is referred to, but there is no mention of the very interesting fact that this letter is akin to the new "Garamond" roman. In the account of William Rastell the *Registrum omnium brevium* of 1531 is recorded, but nothing is said of the truly surprising italic in which the book is printed. We could have wished for some information as to the origin of this fount and its connection with the italic of Simon de Colines.

De Worde and his contemporaries made considerable use of cast typographic ornaments both in borders and to fill in spaces. In the first decade

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of the sixteenth century these forerunners of printers' flowers are found in English books more often than in the books of any other country. In the *Quincuplex Psalterium* printed at Paris in 1509 by Henri Estienne (Mr Plomer calls him (p. 35) Henry Stephens, again not without precedent, and refers to his editions of the classics; does he perhaps mean Robert Estienne?) there are three ornaments of this kind, one of them an arabesque. All three were used by De Worde at least three years before the date of Estienne's book. The earliest example Mr Plomer gives is of 1509 (p. 79). He says (p. 139) that similar ornaments were used at Rouen. It is a pity he has not mentioned what printers in Rouen used them and in what books. Then there is the chain ornament used by Faques as early as 1504. Did that come from Rouen? The only ornament of this kind which I have found in a Rouen book before 1510 is the one illustrated on p. 195 of Mr Plomer's book. We are hardly likely to get documentary evidence as to the casting of these ornaments, but to trace them back to their first user would have been a useful bit of research and a task not attempted by Mr Duff.

If these remarks are considered to be beside the point, because the author never intended to treat of such matters, then Mr Duff's book seems sufficient, an unpretentious little volume which in form also can hold its own with its successor.

BRUCE ROGERS DESIGNER OF BOOKS. By *Frederic Warde*. With a list of the books printed under Mr Rogers' supervision. Cambridge, Harvard University Press, 1925.

The article on the work of Mr Bruce Rogers which appeared in the fourth issue of the *Fleuron* now reappears in pleasant book form from the Harvard University Press. In addition to the text, reprinted without change, there is a list of some 200 books, not merely of volumes which bear his mark, but those for which Mr Rogers accepts responsibility, asterisks being prefixed to those in which he has enjoyed the largest freedom and which have been made under his immediate direction. This hand-list covers 30 years, and, without counting the text, makes Mr Warde's book indispensable to collectors of Bruce Rogers items. The series of illustrations differs from that included in the *Fleuron*, and there are added specimens of the Montaigne,

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Centaur, Riverside-Caslon, Brimmer and Baskerville types which have been considerably used by Mr Rogers. These illustrations in themselves scarcely appear to do justice to Mr Rogers' reputation or even to justify several of Mr Warde's estimates. In view of the interest abroad in Mr Rogers' work a representative set of plates would seem to be desirable in this volume in spite of the fact that much of the best work has been reproduced elsewhere.

Actually, the *pièces de justification* in the volume under review consist of 10 illustrations, several of which are notices, circulars, menus, or other irrelevances to the career of a designer of *books*. We prefer, therefore, to look upon the present as an interim volume and that not only in the matter of illustration. The text, too readily at hand in the *Fleuron* to need review here, induces the feeling that Mr Rogers for the last 30 years has worked in some sort of apprenticeship to the illustrious dead—Jenson, Tory, Didot, Baskerville, Pickering. It has given him and all of us, great amusement to see a modern typographer go one better than all these masters, to beat them at their own job and to find opportunities to-day of triumphing with their ancient weapons. Nevertheless Mr Rogers' progress towards a style of his own is delayed by his skill in virtuosity. We should prefer to see him at work with modern types for modern authors.

THE MONOTYPE RECORDER for April-June 1926. Lanston Monotype Corporation, London. Demy 4to. pp. 56.

This special issue of the *Monotype Recorder*, the house organ of the Lanston Monotype Corporation (of London—it seems that the American Company is an entirely separate affair) presents in an exceedingly attractive form a new type which the firm has lately made for the use of those who employ their machine. The type is, indeed, not really a new type. It must be the judgement of the Monotype Corporation that the country is not as advanced in the designing as in the manufacturing of type or they would not so consistently work to a programme of reproduction. Certainly, of the original type designs issued by the English founders and machine makers during the last five years, the less said the better. It is more pleasant to reflect upon the soundness of an archaeological instinct which has led the Corporation to remake a number of fine historical founts which ought never to have been destroyed. Nevertheless the admirable roman type lately put out by Messrs

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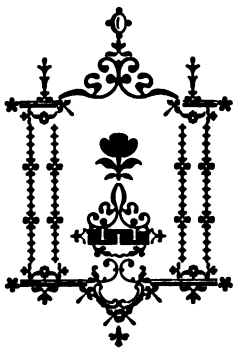
EULOGY
OF
PIERRE SIMON FOURNIER
le Jeune

TRANSLATED FROM THE
NÉCROLOGE DES HOMMES CÉLÈBRES
1770



Printed for THE FLEURON *in types of*
Fournier's design, revived by the
LANSTON MONOTYPE CORPORATION LTD
1926

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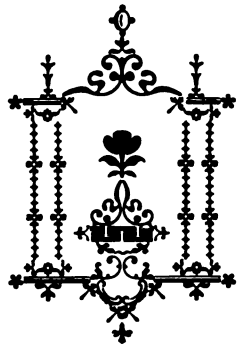

Printed for THE FLEURON *in types of*
Fournier's design, revived by the
LANSTON MONOTYPE CORPORATION LTD
1926

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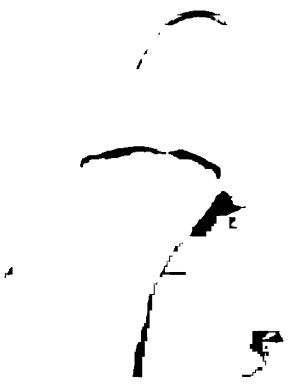

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EULOGY

OF PIERRE SIMON

FOURNIER LE JEUNE

PIERRE SIMON FOURNIER, engraver and type-cutter, was born in Paris on 16th September, 1712, of parents whose probity amply made up for a lack of property which fortune had refused to them.

His father, Jean-Claude Fournier, learnt foundry work in Paris from Mr. Cott[1], whom he left at an early age to go to La Flèche and then returned to Paris; in 1698 he entered with the widow of Guillaume Le Bé, third of a memorable name in typography. This lady had remained a widow with four daughters, whose support Fournier soon became and whose house he conducted for more than thirty years with a very uncommon disinterestedness and zeal. He finally married one of his compatriots, by whom he had three daughters, who are as many models of virtue, and who are the principal consolation of this respected mother; he also had six sons by her, of whom three died at an early age. Fournier's eldest son

[1] The son of this Mr. Cott had commenced a great work on his art, of which only a few sheets were printed.

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continued to work with the Mesdemoiselles Le Bé, who made an advantageous deal with him of their foundry and thus recompensed in the son the long services of a father who had merited their esteem as well as their gratitude.[1] The second embraced the profession of printer, which he carries on to-day with much distinction at Auzerre. The third is our celebrated artist, M. Fournier le jeune.

It was reserved to himself, so to speak, to form himself. The education of his brothers had been watched over with great care; his own had been greatly neglected. The indiscriminate tenderness of one of his parents prevented him from spending his infancy under the eyes of his father. He was kept in the Provinces until the moment when his mother died, and when the young Fournier came back to Paris, he did not long have the opportunity of profiting by his father's friendship and advice. He was made to learn drawing with M. Colson, Painter, of the Academy of Saint-Luc, whose lessons greatly contributed to the progress which M. Fournier made in his art.

His first resource, at the age of seventeen, was

[1] Two years after the death of the father, which took place in 1729, M. Fournier l'aîné purchased from the Demoiselles Le Bé their foundry, made renowned by the beauty of the Roman, Greek, Hebrew, Arabic and other foreign characters, derived from the celebrated Garamond, Granjon and Le Bé. He maintained this business with honour and even increased it by his work; his probity and his talent rendered him worthy of bearing the name which his brother again made very illustrious.

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to work with his brother, but he very soon made a start, and made himself known first of all by fairly good vignettes in wood. He almost immediately left this art, very estimable in itself, to engrave large letters in steel, known in the printing world under the name of *grosses & moyennes de Fonte.*

All his specimens were so many masterpieces, the idea of which no one had had before him. He engraved, with as much art as success, the smaller bodies, such as *gros and petit-canon, Palestine, gros and petit-parangon, gros-romain* and especially the *vignettes de fonte,* which, in addition to the merit of fine design, have the pleasant feature of very considerable variety.

Pierre Simon Fournier carefully examined the state of typography at that time. The small amount of logic which he observed in the details of this important art caused him to desire to put things in order—and he succeeded. In 1737 he published his learned *Table of Proportions* which must be observed between the types to determine their heights and to fix their ratio. This need had been very much neglected. M. Fournier was from that time forward the legislator of typography. But he spoke what was for the greater part of them a new language, and he encountered many critics blinded by ignorance or by envy. The Abbé Desfontaines, who was at that time making his *Observations on the Works of Literature,* had at any rate the merit of properly divining the work of M. Fournier le jeune and rendering homage

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to him. He defended him from the vain imputations of his adversaries, and proved that in fact this *Table of Proportions* was a discovery, not merely honourable to its author, but also essential for the progress of printing.

The success of M. Fournier being almost always the result of his love for work, he was not long in offering to the lovers of the art of printing a first model of his types, which he published in 1742. This specimen had the most favourable reception in France and among foreigners. Every obstacle disappeared before him. His reputation extended further and further; and not content with perfecting his art by new discoveries, he aspired also, with success, to the capacity of a man of letters. I will consider him from this last point of view, and I shall endeavour to analyse rapidly the various works which he gave to the public. They all relate to printing, are full of learned research, and written in a simple style without affectation.

In one beautifully printed octavo volume, his various historical and critical treatises on the origin and progress of printing have been collected. This volume, and the others of the same, are found *chez les Frères Barbou*, advantageously known for their magnificent Latin editions made with the types cut by M. Fournier himself.

The dissertation which opens this collection is divided into three parts. The first part with regard to the ancient usage of cutting and engraving in wood; the second on the origin of printing

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in Germany; the third on its perfection[1] and its decadence. This dissertation proves that Gutenberg, known and announced for a long time and by many authors as being the inventor of printing, was not even an artist in this branch. In truth (says Fournier) he was the first who caused what we call a book to be made, but by a method known and practised before his time, and finally that the art of engraving figures and letters in wood, which was made use of by painters, sculptors and designers in Germany, first of all to conserve and multiply their designs, is that which Gutenberg made use of also to establish this primitive printing on plates of wood. The history of this is so very much mixed up, both by the prejudices of some authors and by the dark veil which the ignorance of time has cast on the productions of art in the fifteenth century. M. Fournier disentangles these old monuments with a great deal of clearness and precision. We read, in the third part, with especial pleasure, the history of engravers in wood,

[1] The art of the engraver on wood has the advantage of being able to print from one and the same plate 50 or 60 thousand beautiful proofs at the rate of 2,000 per day, whilst on the other hand on copper only about 2,000 can be printed at the rate of 200 per day. M. Papillon is almost the only one who cultivated in our days the art of engraving on wood with great success. M. Beugnet definitely abandoned it to devote himself to engraving *taille-douce* (a process of engraving which makes use more especially of the graving tool than aquafortis): M. Panseron will no doubt recompense us for the desertion of the second. The treatise of M. Papillon on engraving on wood does honour to this artist and is very valuable.

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among whom is found the famous Marie de Medici, the wife of Henry IV. This dissertation appeared in 1758.

The more or less accredited errors with regard to printing in general, the right which various towns have or claim to have to this fine invention, and the examination of its first productions; these are the interesting objects which M. Fournier discusses in the second dissertation published in 1759. He passes in review all those who had written before him on this matter; refutes their opinions as well as the claims of the city of Haarlem; finally proves that the city of Strasbourg was the cradle of printing, and that it is within its walls that this idea was conceived and tested; but speaking properly it is the town of Mainz which gave it being; it is this town which gave us the first fruits of typography, which was the spectator of its progress, and finally of the invention of the perfect typographic art in cast characters such as are used at the present time. Nothing is more curious or more satisfactory than the details then given by M. Fournier with regard to the typographic experiments in wood-cutting of Gutenberg and of Fust, and amongst others the book called *Speculum humanæ Salvationis*, of which there are only four copies in France, and the famous Bible in two folio volumes, which is only found in Paris complete in the Royal Library.

The observations of M. Fournier on the book of the learned M. Schœflin entitled *Vindiciæ Typographicæ, &c.*, appeared in 1760. The object

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of this celebrated Strasbourg professor was to attribute to his native place the glory of the invention of printing. M. Fournier combats him with much politeness and with the superiority of a man to whom the various mechanisms of the art are perfectly well known, and who is consequently in a better position than any other to disentangle its history and to examine its operations.

It appears to be established, according to this new document, that Gutenberg while in Strasbourg first got the idea of making books by the process of engraving in wood, an idea which others had before him; that he made his first trials in this town towards 1440 with characters cut in planks of wood; that he left Strasbourg shortly after this invention to go and practise his art in secret at Mainz, his native place. It is here that the art was perfected first of all by the mobility of wooden letters, and finally by the discovery of punches, moulds and dies suitable for making the characters in cast metal, and which gave it a new being and earned for it the title of "The true typographic art."

M. B., Minister of the R.P.R., replied to these *Observations* by a *Lettre sur l'Origine de l'Imprimerie*, in which he energetically attacked the logic of M. Fournier, and endeavoured to take, with regard to this artist, a tone of irony and of bitter pleasantry in order to defend the errors which he had pointed out in M. Schœflin. The latter cannot have congratulated himself on having such an apologist, and if one can pardon the *Lettre* of

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M. B., it is because it gave rise to the *Remarques* of M. Fournier, printed in 1761, in which he throws still further light on the mists with which this important question is enveloped.

Let us now come to the great achievement of M. Fournier—the one which caused him most work and which earned for him so justly our esteem and our regrets. I refer to his *Manuel Typographique, utile aux gens de lettres and à ceux qui exercent les différentes parties de l'Art de l'Imprimerie* (Manual of Typography, useful to men of letters and to those who practise the various parts of the art of printing), an immense work of which he was able to give only two volumes, and for which he left a quantity of materials, amongst others, on the life of typographers, an interesting matter which M. Fournier alone could deal with because only he had all the knowledge necessary to judge of the talents of those who had preceded him.

It is well known how valuable the typographic art is to men. Its duty, says M. Fournier, is to be the general interpreter of wisdom and of truth; it is the painter of the spirit. One might call it the art of arts and the science of sciences:

> Of facts far removed from our eyes,
> These characters give us instruction;
> And by this ingenious Art,
> All the talents are immortalized.

We do not wish to find fault with the praises which he gives to this admirable discovery, before which the sciences could only advance at a

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slow pace. It has served to multiply so many masterpieces that it is worthy of our eternal gratitude. It has also served to spread horrors and ineptitudes without number; but men abuse everything:

> Thus of the plumage he had,
> Icarus perverted the use.
> He received it for his salvation,
> But used it to his damage.
>
> BERTAUT, *Bishop of Séez*

What is certain is that all those to whom the use of books is familiar should certainly not neglect the theory of so useful an art. Men of letters especially ought to know the mechanism of its different operations, and in this sense they are much indebted to M. Fournier, who unveiled all this mystery for them.

The Science of Typography is very widely extended. It is divided into three distinct and essential parts, the engraving of types, the casting and the printing. It is only the one who combines these three parts who can be truly called by the name of typographer, and there are very few artists who have been known to combine all three with success.

The first volume of the *Manuel Typographique* contains the description of the first two parts, i.e. the engraving or cutting of characters, which had never been described, and the casting of the same characters, which had not been known until then except by the brief detail given by M. Fournier himself in the *Encyclopédie* and by an insufficient

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and imperfect notice of Savary in his *Dictionnaire du Commerce*.[1] We find there also the history and the detail of the new characters for music, invented by M. Fournier, executed by him, approved by the Royal Academy of Sciences, and honoured by the favour of the celebrated Rameau. The Magistrates have thought it their duty to protect the execution of this discovery, glorious for the printing trade and advantageous for the printers. It met with the fate of all useful discoveries; it brought to its author many partizans, imitators and jealous people. It will not be useless to remark that these new types were used for the fine collection of M. Monet, entitled *Anthologie Française*, three volumes in octavo.

The second volume of the *Manuel Typographique* is divided into six articles. The first contains a specimen of types, both roman and italic, which are ordinarily used in printing, with the various shades of thickness which cause them to be distinguished. These characters, engraved by M. Fournier, are admirable, especially the italic, owing to the beauty of form, the clearness, the grace and the pleasant appearance. The second article contains matter relating to the ornaments of printing, such as vignettes, initial letters,

[1] This kind of general idea as to the history and practice of arts is only good, as M. Fournier says, for satisfying a superficial curiosity but not to instruct artists, because there is the necessity of cutting down the most essential details, of greatly shortening some precepts and of omitting many others. This is exactly the vice of our dictionaries.

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plain and decorated, etc. The third represents the models of various characters suitable to some countries for a particular or ancient use, such as bâtard, Italian, French Cursive, German, Flemish, and Irish. The fourth comprises examples of the different exotic characters, Hebrew, Rabbinic, Samaritan, Coptic, Armenian, Ethiopic and Greek. The fifth comprises notes of music and plain chant; these characters, of which we have already spoken, rival in beauty the music engraved in copper-plate. The sixth represents the signs which the human mind has invented to express its ideas, presenting to us a series of the alphabets of each language according to the various printed or manuscript monuments which it was possible to consult with regard to this question.

A very curious explanation of these different alphabets closes the volume, and there are also interesting details found with regard to the principal foundries established in Europe. We there learn, amongst other things, that the celebrated foundry at Frankfurt on Main now belongs to a M. Luther, a descendant of that famous Martin Luther so well known in Germany and in the Christian world.

This is what we find in the great work of M. Fournier. He was to have added two volumes to it, the one on the particular mechanism of printing and the other on the history of the best typographers. His death, which took place on 8th October, 1768, prevented the full execution of

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this fine plan; but what he has given us is still very valuable. It would be desirable that each artist should be in a position to publish on his art as exact and as instructive information as he has done. But to be a great artist in all departments is very rare.

The merit of M. Fournier had gained for him powerful friends. M. de Malesherbes, who in 1762 was president of the Guild of Booksellers, and who knew him personally, aided him greatly in obtaining a Decree of the Council, by which His Majesty, in consideration of his services, granted him without any other formality, the title of *Imprimeur pour la Musique*. I do not wish to recall here the envious intrigues which prevented at the time the execution of this Decree. M. de Sartine, who distinguished himself in this part of his important functions as in all the others with which he was entrusted, one day took occasion of proceedings instituted against M. Fournier, the judgment of which came within the competence of his tribunal, to go to see our artist. He found there so much talent and so much taste for all the parts of his art that he wished to recompense his rare talents by permitting him at least himself to print his *Manuel Typographique*, which is a masterpiece of the art with which it deals. This anecdote is not less creditable to M. de Sartine than to M. Fournier. This worthy magistrate surely regretted not to have known this man who deserved his bounty at an earlier date. The greatest prerogative of men in high positions is to protect useful talents.

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After having traced in M. Fournier the admirable artist and author, it remains to speak of the virtuous man and of the good citizen. His private life was happy and proved that regularity is not always the parent of boredom. The calm of his soul spread round him a sweet and always uniform joy. Enclosed in the bosom of his retirement and friendship, he fled from the great turmoil of society; perhaps he even devoted himself too little to this in his last years. He refused the recreations which were offered him, and devoted himself entirely to the immensity of his work and of his researches. This obstinate application was the source of his illness, and rendered the assistance and the advice of his medical men useless. In 1747 he had married Marie Madeleine Couret, sister of that M. Couret de Villeneuve, printer at Orléans, who made himself known in so distinguished a manner by the fine editions with which he enriched our literature. He left by this marriage two sons who are still very young, and who no doubt will follow in his steps. They have a fine model to follow and an illustrious name to maintain.

M. Fournier's foundry is one of the most considerable in the kingdom: it took him thirty years to form it. One may say that it is absolutely the work of his hands, he having himself engraved the punches, struck and corrected the dies and made a part of the moulds, all of which, moreover, are of his own invention. There is only this one example since the origin of printing of a complete foundry having been made by one single artist.

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THIS SPECIMEN
IN THE TYPE OF PIERRE SIMON FOURNIER
COMPOSED ENTIRELY IN "MONOTYPE" MATERIAL
AND PRINTED FROM TYPE BY W. LEWIS, M.A.
AT THE UNIVERSITY PRESS
CAMBRIDGE

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Enschedé and shewn elsewhere in this number of the *Fleuron* is a serious indication of progress outside this country which should not be ignored by English firms. But in the meantime we have before us one of 150 copies on handmade paper permanently bound of the Monotype Corporation's monograph. The matter consists of a learned and, what is an even rarer quality in typographic literature, a lively paper by Mr Paul Beaujon on Printing in France in the eighteenth century and a specimen of type, the whole composed in a revival of one of the founts of Fournier-le-Jeune. We have therefore to notice both the type and the text, a dual task which we are all too seldom set by the typefounders. The present publication in fact raises the standard of its kind to a far higher level than that achieved in the mixture of illiteracy, bogus history and extravagant self-commendation so characteristic of many English and American sales sheets and type 'showings.' It is not the least admirable feature of the present 'specimen' that it is free from obtruded advertisement and the reader is left to make his own decisions in respect to the type. Here perhaps the Corporation's iron modesty becomes a gilded silence. We could have pardoned a note upon the sources from which the Monotype design was made. Fournier cut no fewer than four score types in 28 years. Mr Beaujon doubtless knows the original from which the revival was taken—it is the one fact omitted from his fascinating account of printing in that fashionable century. If we mistake not, the Monotype version is taken from one of Fournier's more characteristic types, cut when he was independent on the one hand of the influence of the great Enschedé cutter Fleischman whose Goût Hollandois he elsewhere followed, and on the other, that of Louis Luce whose *poétiques* initiated that constricted condensation from which some of Fournier's later types are not free. The Monotype original, it would seem, is the *St Augustin Ordinaire* (44-45 in the *Manuel Typographique*) which Barbou employed for Fournier's series of controversial papers published in 1758-1763. The roman is undeniably a handsome letter, dignified, or rather aristocratic, slightly condensed in the manner of Bodoni's best efforts but not spoilt by their harshness of contour and contrast.

It is infinitely more agreeable than any of Fleischmann's attempts and if it is less conspicuously successful than some of the older classical faces its failure is due rather to faults of scale than of form. Fournier deliberately made his capitals line with the tops of his ascenders though he admits (in the preface to his remarkable oblong folio specimen of 1742) that they were

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formerly made smaller. He would have been more happily inspired had he brushed aside this temptation to uniformity. But his type is agreeably consistent and though, as Mr Beaujon discovers, not unindebted to Grandjean's general proportions it is individual in design. It composes easily and, as will be seen from a specimen which accompanies this notice, it produces a decided 'effect.' In several respects the italic seems to us a more successful piece of design than the roman, possessing a greater 'modernity.' It is highly successful as a reproduction. Several founders have provided us with more or less faithful renderings of Bodoni types, in several romans of which Fournier's design is faintly discernible. But however nearly the romans approach, the italics differ widely and there can be no doubt that that of Fournier is infinitely superior. It is not too much to say that the present represents the most satisfactory italic now available. It is graceful and consistent, severely disciplined in comparison with the old-face italics which derive from Arrighi. The capitals of course are again out of scale to an eye habituated to the proportions and relations of Jensonian type-design. Nevertheless, the type is an admirable creation and many will thank the Monotype Corporation and congratulate themselves upon the availability of the neo-Fournier fount.

The text, worthy of the type, consists of an essay written and illustrated with intelligent generosity by Mr Paul Beaujon, an erudite and welcome addition to the thin line of typographical scholars. This paper is a thorough, amply documented and vividly written introduction to a century which is infinitely nearer in spirit to our own day than the sixteenth and seventeenth. The ease and wit of Mr Beaujon's style permit the inexpert reader to enjoy what is in reality a highly involved discussion of typographical development and enables him to grasp the relation between the work of Grandjean, Luce and Fournier. Though not every page of Mr Beaujon's treatise is new to readers of Mr Updike's study of the same period, there are not a few points made for the first time. The difference, for example, between the italic of Grandjean 1702 and that of his colleague and successor in the office of *graveur des poinçons du roi*, Jean Alexandre, 1712, has not before been indicated. In the discriminating sketches of Fournier himself, Mr Beaujon draws attention to new documents illustrating the unsuccessful attempts made by the type-founder to secure permission for the establishment of a press in his office that he might there print from his own types.

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The volume concludes with ten pages of the Monotype face in 18, 14, 13½, 12 and 10 pt enclosed in an ingenious border—which would have avoided monotony had the openings been varied. We notice that only the 10 pt and 12 pt series possess small capitals, whereas Fournier cut them for the larger bodies. The work has been printed by Messrs R. and R. Clark, Edinburgh in the style of the period upon a slightly toned English handmade paper; the illustrations are in line with the exception of three hand photogravures, one of which is an excellent reproduction of the exceedingly rare portrait of Fournier by Bichu which was included only in a few posthumously issued copies of the second volume of the *Manuel* on large paper.

If future purchasers of this series of matrices equal the high standard of text and typography of this specimen they will do well. At least no English or American typefounder has yet issued its equal. For a parallel we have to go to the *Hausdrucken* of the great German houses of Stempel and Bauer, but even to these neither Mr Beaujon nor the Monotype Company need fear comparison.

INVOCATION À MINERVE par Ch. Maurras, printed in the Lutetia type designed by *J. van Krimpen* for *Joh. Enschedé en Zonen.* Haarlem, 1926.

One of the oldest typefoundries in the world, that of Messrs Enschedé at Haarlem which owns the infinitely rich collection of ancient types described with great accuracy in the late Dr Charles Enschedé's volume published in 1910 has engraved a new face worthy in every way to rank with and even surpassing a number of their ancient possessions. The Lutetia is a new type, underived from any historic predecessor or school. The designer, Mr J. van Krimpen has kept himself free from current English, German or American fashions. His type therefore becomes not a little difficult to describe and Messrs Enschedé have kindly composed in the Lutetia an essay in Latin written for the occasion by Mr W. H. Shewring of Oxford. As the inset proves, the Lutetia is neither Italian nor French in provenance; we cannot relate it to the fifteenth or the sixteenth century. It may owe a little to the books of the Doves Press if not to its type, and though it could not validly be described as a development from the calligraphic school of Johnston it has possibly been helped into existence by a study of writing rather than of historic typography. Whatever its antecedents, Mr van Krimpen's design is

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an exceedingly handsome one, its proportions are most agreeable, its ascenders ample, its f well kerned. There is over the lower-case a happy consistency though the proportions of u and n are hardly supported by d p o etc. On the other hand the c and e are justly formed; though we do not share the designer's preference for the Jensonian e—Mr van Krimpen's one archaism. An interesting and notable feature is the treatment of the serif. Though the Lutetia is, we suppose, to be reckoned with the class we in England know as 'old-faces' the Lutetia serif is thinner, less bracketed and more flat than usual. In the capitals, the serif formation is more obvious, tending to create the impression of a 'modern face.' The scale of the letters is however of the old-face convention. All the letters are beautiful. We could with pleasure see the E reduced a little in width, say to the measure of the R. In composition the page presents an appearance of which Mr van Krimpen and Messrs Enschedé may well be proud.

DEUTSCHE PRESSEN, EINE BIBLIOGRAPHIE. Mit Vielen Schriftproben. By *Julius Rodenberg*. Zürich, Amalthea Verlag, 1925.

The biography of a living man, and the bibliography of a growing movement, are valued rather as first-hand evidence than as definitive summaries. No national group of typographers, it may safely be said, is engaged in so wide, rapid and ruthless a development of the arts of the book as are the score of men under whose experimental care German typography is now forming its complex individuality. Considering the continuous output of fine printing from certain centres in that country, and especially considering the new publishing projects which the native book buyers seem to be constantly supporting, so thorough and monumental a book as Dr Rodenberg's bibliography would seem to have appeared before all the chickens he should count could be hatched. But although this monument is rather a milestone than a terminus, it offers an invaluable record of all the initial progress of modern German printing, and by establishing their traditional descent and relationship, will enable the reader to follow intelligently the future work of those presses which are now entering into a second and more established period of book design. A more conscientious or thoroughly documented work could hardly be imagined. It starts at the beginning—with an inquiry

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DE ARTE TYPOGRAPHICA
AN ESSAY COMPOSED IN
LUTETIA ROMAN TYPE
A BOOK FACE
DESIGNED FOR THE TYPEFOUNDRY OF MESSRS.
JOH. ENSCHEDÉ EN ZONEN
HAARLEM, HOLLAND, BY
J. VAN KRIMPEN

PRINTED FOR
THE FLEURON, A JOURNAL OF TYPOGRAPHY
HAARLEM, MDCCCCXXVI

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REM TYPOGRAPHICAM PER QUATTUOR iam saecula nobis traditam nisi qui profitentur pauci etiamnunc intellegunt atque suspiciunt. Scilicet ars subtilis et ardua et tironum non temere perferens pauciores sibi adsectatores debet adsciscere; tamen aevum secundum, saeculum praeclarum nacti sumus. Nam cum abhinc nonnullis annis pauci quidam languidam iam artem et prope deficientem summo studio suscepissent fovis, sentque, vetera exempla respicientes multa egregie, multa belle excuserunt, attamen elegantiores quodammodo et antiquitati plus aequo indulgentes nihil nisi alienum temptavere, proprium aliquid exprimere parum valuerunt. Horum labores nos ita admiramur ut iustiorem ipsi rationem nobis inisse videamur, quippe qui antiquitatem colamus, unice non colamus. Quin hodie etiam multi nobis supersunt vetustissimi cuiusque adpetentes, novarum rerum timidi, temporis acti laudatores. Nos Oxonium nihil moramur; probat Indiana, bene est.

Id quidem potissumum spem nostram erigere videtur, quod non iam ut olim apud otiosos dumtaxat et delicatos viget typographiae amor et studium; ipsi quippe negotiatores in artem exercendam mire quam inpense iamiam incumbunt. Illi sane quod destinant raro et efficiunt, et sive numerosiores quam exquisitiores sive ipsius rationis artis imprudentes certe eos libros plerumque excudunt qui et frigent et veneunt. Student interea Sosii nostri et temptant.

At vero (nam inritis propositi qualicunque patrocinio praetexendum est) quanta circumundique excudere iam occupanti obstant atque obficiunt, quot morae, quot fallaciae! Primum in libro velut mente deformando multa sunt quae parum diligentem fugiunt.

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Neque enim securus omnium typographus in medias res debet inruere; primum providentia officiosa, intenta cogitatione opus est, dein ora solvenda, vela ventis dentur.

Multum agit quae forma libri sit, magnae sint paginae an modicae, quo atramento, qua papyro, super omnia quo genere typorum simus usuri. Et primum circa magnitudinem multi erravere typographi, refragante tamen Callimacho qui magnum librum magnum malum iampridem ostendit esse. Sunt certe magno hiatu quaedam opera quae grandius volumen ut desiderant ita plerumque accepere. Tamen huiuscemodi amplitudine non saepe usus est; contra in modico libello respice quantum iucunditatis sit, quantum saporis, quantum elegantiae. Igitur apud nos hodie studium ingentium operum et magna mole chartarum excepit exiguorum cultus et amor. Hoc tamen (ut in contraria ne curramus) semper cavendum est, ne in meras delicias cedat elegantia ista; equidem lepide imprimi libellum velim, adfabre malim.

Cura papyri atque atramenti ut necessaria est, sic enodationis non egens. Id potius est, ut typi ad praesentem rem adpositi quam sedulo eligantur. Etenim patribus nostris ita visum est, cum unum typorum genus indagassent quod pulchrum adfatim videretur, hoc idem usquequaque in omnes usus expromi posse. Nostrae aetati placuit curiosa quaedam typorum varietas et operi cuique adcommodata. Quo in genere Brutus noster longe antistat; qui cum libros iam ducentos non publici decoris habeat compositos, varios omnes scivit efficere.

Et, ut quod sentio dicam, in hac adcommodationis virtute summa artis posita est. Neque enim quod in uno genere probabile est, id ad cetera quoque pariter valet. Non semper celsitudo exquiritur, non venustas semper, nec perinde scilicet Vergilius impri-

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mendus est atque diurna acta, sed proprie semper quidque et pro re nata excudendum; quare apud artifices nostros haec sententia crevit, quod apte impressum sit, hoc et bene.
Postremo omni imprimendi rationi diligentia adhibenda est. Rubori est si scitule fundato volumini male cesserit propter typorum enormitatem, minus atram sepiam, tenuiorem papyrum, pravum linearum ordinem; quae omnia ceteroqui decoris libris nonnumquam dedecori fuere.
His observatis audiet ars haec nostra typographiae nec humilis utique nec inhumana nec a communi abhorrens utilitate. Si vero in diurnam necessitatem studiose quidque expresseris et emendate, id ex praesenti usu excedat necesse est. Manebit namque perenne et proprium, inpraesentiarum utile, in posteritatem monumentum.
Quod diligenter impresseris, quod scite, quod apte, hoc et pulchrum erit et admirabile et saeculis probatum.

Libellum hunc de arte typographica scripsit W. H. Shewring Oxoniensis Collegiique Corporis Christi Scholaris; excudunt Enschedé & Zonen socii, Harlemii, typis Lutetianis, Aprili mense, anno Mdccccxxvi.

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into the nature of art and of the well-springs of our pleasure in printed books, and it ends with a series of indexes so complicated that only the already well-informed can make much use of them.

The book is a work of reference and a hand-list of inestimable value to German students and amateurs of fine printing. Its secondary value is as news, long awaited among the enlightened outlanders, of people and presses which have seldom passed their own frontiers save as rumours or in single books of astonishingly varying quality, some picturesquely confirming the orthodox Anglo-Saxon contempt for German typography, some disquietingly upsetting it. Incidentally, for either type of student, the reading-lists which preface each part are of great value, being international in scope.

After establishing the book-arts in their relation to Aesthetics, and German book-work in its relation to the general forward movement of printing in other countries (with just enough narrative to hold together a list of names and several helpful book-lists) Dr Rodenberg's bibliography proper is divided into four parts: private presses, amateur presses (which distinction tends to be arbitrary), commercial and educational organizations, and book-lovers' private publications. At the end are fifty-three plates (a number just short of adequate) to shew the variety of types and lettering of certain presses. It is to be regretted that several plates are wasted on freak types. The student who has read Loubier's *Die neue deutsche Buchkunst* and the summary by Dr Kiel in the last number of the *Fleuron* will welcome, in the first group, short histories and complete bibliographies of such important presses as the Officina Serpentis, the Bremer Presse and the Rudolfinische-Drucke and can trace the activities, through notes on successive presses of such men as the brothers Kleukens, W. Tiemann, R. Koch and F. H. Ehmcke. Perhaps the most promising fact that emerges before the end of this part is the proportion of famous printers or designers who are or have been connected with art or technical schools. Rudolf Koch, for example, who by his lettering and type designs will probably do more than any other to save the black-letter for Germany, is a teacher at the Offenbacher Kunstgewerbeschule. The Munich Kunstgewerbeschule has, through owning the Rupprecht-Presse, the equally important services of Prof. Ehmcke. There is, moreover, an impressive list of schools of industrial art given in the third group which shews how many teachers are centres of growing influence. The influence is, generally, against tradition. In addition, this third group,

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which is for practical and historical purposes the most significant, contains accounts and lists of publications of such ancient and progressive type foundries as the Bauer, Berthold and Stempel; national printing offices, and famous firms like Breitkopf & Härtel, Drugulin, Poeschel & Trepte, &c.

The fourth part, at the cost of much cross-reference and splitting-up of reading-lists, gives bibliographies of societies of bibliophile-publishers, and enables us (in contrast to the inevitable ranks of gold-plated pornography) to appreciate the policies which have produced the Avalun-Drucke or the work of the Marées-Gesellschaft, to the great benefit of distinguished commercial printing-houses.

The vogue of hand-written, mechanically multiplied books is proved to be greater by actual number than was perhaps realized, and if it does not point to a new phase of 'precious' book-making, has at least given the disciples and great-grand-disciples of Edward Johnston a chance to outstrip the printers in that exuberance of constructive curiosity which typifies modern book-work in Germany.

The method, consistency and thoroughness of the bibliographical details makes the book a model for equally ambitious compilations. The typography (by Waldheim-Eberle, Vienna) is not only pleasant but adapted with mature technical skill to the difficult problems of classification.

SCHRIFTGUSS UND SCHRIFTENHANDEL IN DER FRÜHDRUCKZEIT. Von *Prof. Dr Konrad Haebler*. Leipzig, H. Berthold Schriftgiesserei, 1925. Sm. 4°, 23 pp.

The establishment of typefounding as an industry distinct from printing did not come about as abruptly as we might gather from the histories. Long before Garamond's period of activity, the letter-cutter, though nominally a printer, had become a specialist, semi-independent and anonymous, on whom the master printer depended not only for new faces but for repairs—more frequently needed in the days of primitive tools—on punches, moulds and matrices. The earliest history of typefounding and the status of the first letter-cutters are matters which call for the most patient scrutiny of innumerable documents, and the ability to build upon slight clues; so it is fortunate that the known facts should be presented to us now by so eminent an authority upon incunabula as Dr Haebler. The article, reprinted from

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A NEW DOCUMENT CONCERNING ROBERT GRANJON

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A NEW DOCUMENT
CONCERNING
ROBERT GRANJON
TYPEFOUNDER, PRINTER
AND BOOKSELLER
PARIS, 1551

A SPECIMEN
OF LINOTYPE GRANJON PRINTED FOR
THE FLEURON
1926

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ON AN AGREEMENT BETWEEN ROBERT GRANJON & MICHEL FEZANDAT

WE have so few documents on the business methods of punch-cutters in the sixteenth century that the following Agreement between Robert Granjon and Michel Fezandat at the time when they dissolved partnership is of special interest. Granjon had long been a professional engraver of punches; Fezandat at that time belonged to that less-skilled group, the type-*founders*, of whom so many emerge from complete obscurity through some one document, and so many others may remain unrecorded; men who could fit a matrix and mend a mould either as free-lances or as special employees of the larger printing houses, but did not attempt actual engraving. From the following document we gather the approximate date of cutting of Granjon's famous *Non-pareille* italic, a design which was largely to supersede the Aldine and Arrighi italics and gain a wide reputation for the cutter. We find Rouille and de Tournes, of Lyons, commissioning type from the Granjon-Fezandat firm. An interesting light is thrown on the fragility of punches in those days; accounting for the fact that few strikes could be made from them, and that consequently few faces are used simultaneously in two offices before 1560. The music type mentioned in the Agreement may possibly be that which appeared in 1558, printed by Granjon himself when he was living in Lyons. Granjon's permission to print music was obtained in 1549; his partnership with Fezandat began in the following year. According to Renouard (*Imprimeurs Par.*, revised edition, now appearing in the *Bull. de la Soc. des Bibliothèques*) Granjon worked at Paris from 1545 to 1556; but in the permission just referred to (1549) he is called *Marchand Libraire et Imprimeur demeurant a Lion.*

The following is an English version of the transcription in Coyecque: *Recueil des Actes Notariés* (Paris: Champion 1924-5), Volume II [No. 5985, dated December, 1551].

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SYNOPSIS OF THE AGREEMENT

GRANJON & FEZANDAT have already dissolved partnership, and the common property of the firm has been shared by allotment. In the following agreement Granjon assumes certain contracts which had fallen to Fezandat's share: first, to finish and deliver the Granjon punches and strikes ordered by Rouille and de Tournes of Lyons. Granjon will do the balance of work and receive the balance of payment. The strikes which will belong to Fezandat must be completed to perfection by Granjon, even if he has to mend or re-cut his punches in order to do so. Granjon's music fount is given or loaned to him with some formes and printed sheets of a projected song-book. If Granjon assumes the firm's debt to one Roussel, he is to take all further profit from the before-mentioned punches.

AGREEMENT between Michel Faisandat, printer of books, at the *Mont Saint-Hilaire,* and Robert Granjon, printer . . . The said Granjon . . . promises to take over from the said Faisandat, in respect to Guillaume Rouille, bookseller . . . at Lyon, and all others, all the work for which the said Faisandat could be held responsible regarding the said Rouille through the association and partnership between the said Faisandat and Granjon, because of the arrangement made by the said Granjon with this Rouille during the said partnership and depending upon it, (by which) the said Granjon was required to cut a small "lettre italienne," called *la Non Pareille,* and also 100 punches of small greek on the body-size of the said *Non pareille,* for . . . 150 écus d'or soleil, half of which the said Rouille has paid during the said partnership, and also received, on the said . . . arrangement, a certain quantity of punches; and as to the remainder (of the punches), by the shares and allotments made by the said Faisandat and Granjon of the product of their partnership, at its dissolution, the said Faisandat was entrusted with finishing . . . the said letter and punches for

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Rouille, following out the obligation of the said Granjon, and he (Faisandat) was to receive the balance of payment to be made on them. And similarly the said Granjon promises . . . to be guarantor for the said Faisandat in respect to one named Jehan de Tournes . . . printer . . . at Lyon, for the promise which the said Granjon had made to the said de Tournes, during the beforementioned partnership, to cut for him the punches of another italic letter, with two strikes from the said punches and other things contained in the contract thus made, in return for the sum of IIII^{xx} *ecus d'or soleil,* out of which sum the said Granjon has already received some payments as provided by the said contract, for which the said Faisandat in turn is obliged, by the terms of the said division, to release the said Granjon in regard to the said de Tournes and all others. And moreover the said Granjon promises . . . to make for the said Faisandat all and any of the strikes which are ordered because of the said partnership and which have fallen to the lot of the said Faisandat . . . whenever the said Faisandat may see fit to furnish him with the punches which he has with him, with the necessary copper, altogether to make the said strikes at the expense of the said Granjon . . . If in making the said strikes, one or any of the said punches should be broken, the said Granjon shall be obliged to make them over, to perfect the said strikes; providing that after the said strikes are made and perfect, the said Granjon shall not be in any way obliged to re-cut or mend the said punches.

NEVERTHELESS, because certain of the said punches are at present defective, imperfect and broken, the said Granjon will be obliged to make and repair them so that the said strikes may

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be made and perfect . . . This promise and agreement made by means of that which the said Faisandat has put at the disposal of the said Granjon . . . the punches, matrices, moulds and font of a small music which the said Granjon has cut during the said partnership, and which has fallen to the lot of the said Faisandat . . . as also the said Faisandat will be obliged to put at the disposal of the said Granjon all that which is begun of a book of the said art of music, entitled *Recueil de Chansons,* of which four leaves are done, each leaf having had six hundred impressions. Furthermore the said Faisandat will be obliged . . . to acquit the said Granjon from obligation to a certain Godeffroy Roussel, apothecary . . . grant rue Sainct Jacques, at the sign of the golden Mortar . . . amounting to 52 l.t. . . . owed by the partnership between the said Granjon and Faisandat, and which the said Granjon was supposed to assume by terms of the said division made between them; and if the said Granjon does this (*i.e.,* pays Roussel) he shall have and take for his own profit the sum remaining to be paid whether by the said Rouille or de Tournes, in return furnishing them with the said letters, for which he will be obliged to release the said Faisandat . . . And the rest of the division, as to the said sharing and lots, shall stand in its entirety.

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COMPOSED IN
18, 14, 12, 10 & 8 POINT LINOTYPE GRANJON OLD FACE
AND
PRINTED BY GEORGE W. JONES AT *THE SIGN OF THE DOLPHIN*
GOUGH SQUARE, FLEET STREET
LONDON, E.C.

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the *Zentralblatt für Bibliothekswesen* by the H. Berthold foundry, traces minutely the steps by which, as printing-houses grew larger and more productive, the special employé who was skilled in typecutting tended to specialize exclusively in this craft.

In addition to some interesting data on early typefounding transactions in Valencia and Basle, the student will value especially the full reading-list supplied in the foot-notes, a rich mine of source-material.

THE LINOTYPE AND PRINTING MACHINERY RECORD, July 1926. Linotype and Machinery Ltd., London.

We await with interest a definitive specimen, worthily printed, of all the sizes of the 'Granjon' face of the Linotype and Machinery Ltd., designed by Mr George William Jones. As Mr Beaujon has pointed out in this number the importance of this roman for contemporary book-work, it only remains here to report on the sizes now available to composing-rooms, and shewn in the July *Linotype Record*. The fourteen-point, being nearest in size to the face which served as a model (a roman used by Jean Poupy in Bourchier's *Historia Ecclesiastica*, Paris, 1582), is the most successful, although there has been no unwise attempt to produce a facsimile. The lightness and condensation of the lower-case gives the authentic spirit of the sixteenth-century letter; only an instructed designer, working from personal convictions, could so successfully have avoided the heaviness of most revivals from inked impressions. The capitals have been subdued by narrowing, and so improved. But in the more important twelve-point the face is so light as to appear almost grey in comparison with more familiar book faces. It thus depends for its success upon studied presswork. With the eighteen-point begins a certain broadening and regularizing of the design which becomes so increasingly noticeable in the larger sizes as to rob them of great interest. But as this only means that advertisers will be more likely to leave this admirable design to the province of book printers one need not remark too seriously the comparative failure of the 'display' sizes. There is an unpretentious italic with rather unhappy swash capitals, and several poorly designed lower-case characters. It ought not to be difficult to improve the *y*. The reader's attention is directed to the *Document concerning Robert Granjon* composed in the type here noticed and inserted between pp. 194-5.

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S. AURELII AUGUSTINI DE CIVITATE DEI LIBRI, XXII ANNA SIMONS: TITEL UND INITIALEN FUR DIE BREMER PRESSE. Munich: The Bremer Presse, 1926.

The Bremer Presse have this year issued a folio edition of S. Augustine's *De Civitate Dei.* It is a noble and entirely satisfactory achievement, composed in the smaller size of the private fount of the Press, and presents a most restful and readable page. To measure the achievement of the Press it needs to be pointed out that the text of the book consists of 608 pages plus 32 pages of preliminary matter, and a critical appendix and index, for some reason not paged, but, according to our count, consisting of 46 pages. It will be seen, therefore, that this work represents a thoroughly serious achievement justifying the pride displayed in the colophon: "impensis officinae Bremensis quae est ad Monachos typis propriis preloque quod manuum labore mouetur." The evenness of colour, exactitude of register, and skill in composition bear witness to the zealous care for detail which places the Bremer Presse at the head of the German private presses.

As in the rest of the Bremer Presse's publications, the book has the advantage of Fraulein Anna Simons' cooperation. She has designed its initials and the title page. By no means a little of the reputation of this Press is due to the versatile calligraphic work of this artist, and the Bremer Presse has done well to issue (in portfolio form limited to 220 copies) prints of the initials and titlings which she has made for the Press. In each case they have been cut on wood by a fine craftsman attached to the office—Joseph Lehnacker. Some twenty sheets exhibit almost as many series of alphabets which Fraulein Simons has made. They shew a remarkable versatility and inventive power, in estimating which we need to bear in mind that the controller of the Press—Dr Wiegand—is not satisfied to use the same design for his initials throughout a book—he commissions in some cases no fewer than four or five varieties of the more frequently occurring letters such as T which must of course be held together by a common unity. Amongst the most successful designs are the decorated and somewhat rococo initials made for the *Eranos* and for Goethe's *Hermann und Dorothea.* The sheets are, of course, really well printed and form a remarkably handsome publication.

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THE POEMS OF RICHARD LOVELACE, edited by C. H. Wilkinson. Oxford, Clarendon Press, 1925. 2 volumes. Large paper edition (400 copies, 350 for sale).

The typography of the publication before us presents the best work in the Fell types which has appeared since the *Yattendon Hymnal* (1899). The page, of agreeable dimensions, is set in English italic; the display of the headings etc. is an admirable mixture of seventeenth century and modern conventions. The title-page is highly attractive. Interspersed are collotypes and photogravures for the entertainment of the curious. The workmanship of these plates is excellent and in view of the somewhat refractory nature of the ancient material the press-work may be said to reach a very high standard. It is no easy matter to use the Fell types to advantage, as is perhaps a little too often indicated to the buyer of Oxford books. No praise, however, can be too high for the *Lovelace*. We welcome the leading of the pica pages of the Introduction, and felicitate the Clarendon Press upon its demonstration in the face of much talk elsewhere about 'fine editions' that in the oldest press in the country there exists an unexcelled knowledge, a sure taste, and a felicity of execution. But the Press must give a little attention to the binding of books of this kind. The present set of volumes is sent out in an inconceivably dull case with a thoroughly ugly label.

SPECIMENS OF BOOKS PRINTED AT OXFORD WITH THE TYPES GIVEN TO THE UNIVERSITY BY JOHN FELL. At the Clarendon Press. Folio.

This imposing folio is a memorial designed to honour John Fell (*b.* June 1625) by exhibiting ancient and modern compositions executed in the types which bear his name. Thus we are presented first with pages in type facsimile from a number of seventeenth and eighteenth century books, such as Clarendon's *History of the Rebellion* and Grabe's *Septuagint*. It is indicated that owing to the change from old to modern bodies certain of the specimens lack the perfection of exactitude. This cannot be urged against the more recent productions to which we are next introduced. Pages are taken from the fine Prayer Books issued in Cannan's time, from Mr Bridges' *Yattendon Hymnal*, and from that most beautiful of all the Oxford series, the Tudor and Stuart

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Library. In addition to specimen pages from these publications, for each of which the Clarendon Press accepts responsibility of publication, there are exhibited a number from certain of Mr Daniel's books. It is fitting that Daniel who knew little about typography, but to whom the Fell types were of some curious interest, should be represented in this volume dedicated to Fell's memory, since, after their long period of desuetude, it was Daniel who revived their use. The presence of a number of pages from books published under another imprint prepared us for the possible inclusion of pages from the handsome *Ordo Administrandi Sacramenta* published in 1916 by Messrs Burns and Oates on behalf of the Archbishop of Westminster, and other publications by this firm in which Fell types are more handsomely used than in the Reverend Mr Daniel's works. But the anonymous editor of the Fell folio well respects the balance of ecclesiastical power as between East and West. In the interesting section devoted to Fly Sheets he gives us a facsimile of an address: *Sanctissimo Domino, Pio XI Dei Gratia, Summo Pontifici* (double pica italic and red border of Fell arabesque flowers) and immediately next, a broadside in great primer roman: *Sanctissimo Domino Meletio, Sedis Oecumenicae Constantinopolitanae Patriarchae.*

In the section devoted to miscellaneous specimens occurs a pair of pages contrasting the old style, close solid setting, with modern leading and spacing. There are not a few typographers who would safeguard the purity of the typographic faith as taught by Morris by interdicting the simplest of all devices for assisting easy reading. But we imagine that to the natural man a modern and leaded page is infinitely the more convenient. Handsome Oxford pages in which leading has been wisely resorted to are to be found in the Milton (1924) for verse, and Mr Dobrée's *Restoration Comedy* (1924) for prose. It seems to us that these pages, admirable in themselves, are well calculated to confute any stranger who would have it that it is inadvisable to use old types in modern books unless in type facsimile work in strict accord with the old-time conventions. But it may be frankly admitted that while the antiquity of a fount is generally a guarantee of interest, beauty is not so simply found. More than one of the larger sizes purchased by Fell are certainly of poor design, and so roughly cut as almost to defy modern usage. It would cause the present writer no pain to know that the Bishop's double pica italic (with a description) had been translated to the Ashmolean. The description, however, would be more than a little incomplete. The editor of

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the present work of course mentions that 'excessively rare' book, Hart's *Notes on a Century of Typography at the University Press, Oxford*, 1693-1794 (Oxford 1900), which reproduces the old Oxford specimens, compares and identifies the types which have been happily preserved. "Thus materials for the scientific study of Fell's types are already accessible." Unfortunately Hart's work, laborious as it was, carried the question of originals no further than these same Oxford specimens. For a scientific study of the types we need to compare and identify them with the proofs as they appear in the Specimens issued by the brothers Voskens, Abraham De Ente, Daniel Elsevier and other Dutch cutters producing at the time of Fell's purchase. It is therefore to be hoped that Oxford will not rest until this enquiry has been completed.

In the meantime we record our gratitude for a really fine and handsome memorial of the oldest and most important collection of types in the English-speaking world.

S.P.E. TRACT, No. XXIII: English Handwriting, with Thirty-Four Facsimile Plates and Artistic and Paleographical Criticisms. By *Roger Fry* and *E. A. Lowe*. (Edited by *Robert Bridges*.) At the Clarendon Press. MDCCCCXXVI.

Owing to the necessarily narrow conventions which to-day govern the making of books, the printer discovers, sooner rather than later, that he has exhausted the means open to him of securing individuality of design. In the case of a highly traditionalized craft as typography it is no easy matter to refresh with newness of life a style outlived by artist and public. This generation is accustomed to material designed hundreds of years ago—even our 'modern' face was invented in the eighteenth century—and it seems that the most original use to which we can devote it is to attempt a composition which will interest the antiquarian. To-day, therefore, conditions conspire to convert the typographer into an archaeologist, and to push far from him anything like creative imagination. It is true that the typographer must remember to keep his place and not to give himself the airs of the artist, since the book being a means to an end, his work is not an art but a humble handicraft, participating to a small degree only in the artistic movement. But, in spite of all, there is room for creative effort in the necessarily narrow limits of typography. What is needed is a sufficient public. We can hardly expect a

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publisher to commit himself to the preparation of a book which must fail to awaken interest. At the present time it must be acknowledged that serious interest in typography commands a public almost negligible in its influence. Nor is there any hope of improvement until the *reading* becomes a *writing* public. This is no easy change to contrive. Interest in the aesthetics of script lessened as soon as handwriting ceased to be the accomplishment of the few, and at last the Education Act of 1870 made England a nation not of scribes but of scribblers. To-day traces of the fine set hands exist only in the 'illiterate' Latin countries, though here the old hands are not a little corrupted by the copper-plate propagated by dominant English commercialism. In London, no press can afford to risk its cash by thinking to print for an intelligent public which does not exist, or to expose itself to the indifference of the ignorant public which does. Before a really healthy contemporary book can take the place of the present carefully resurrected 'period' piece the public must be educated to take an interest in the letter forms used in its daily correspondence. A popular appreciation of calligraphy is what we need as typographers.

Exactly twenty years ago, Mr Edward Johnston published his *Writing, Illuminating and Lettering* (London, John Hogg, 1906). In spite of the fact that this volume initiated a calligraphic movement which seriously influenced type design in Germany and even slightly in England, it cannot be said to have improved our current cursive to any extent. It is the sad fact that the daily correspondence-hand writing of most of the scribes whose beautiful formal hands have been learnt in Mr Johnston's school or from his book, is itself lacking in life and legibility—the scribe's public and professional hand has no relation to his private and personal hand. And it is upon this private cursive hand that typography ultimately depends. In order to have a lively typography we must first have a lively current cursive. There is, therefore, great importance for printing in any propaganda devoted to this end, and we offer a welcome to this recent publication by the Society of Pure English. It is certainly a matter for congratulation that so distinguished a body should take up the task of examining into and improving our script no less than our speech. In the new tract (No. XXIII) the Poet Laureate assembles a number of specimens of writing by scholars and literary men—not, as the title might imply, exclusively English. The collection consists of 31 plates of contemporary hands and three examples of fine renaissance cursive. These are intro-

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duced by the editor and are followed by an artistic criticism by Mr Roger Fry and a paleographical criticism by Mr E. A. Lowe. Mr Bridges states the purpose of selection of the plates, "that purpose being confined to the excellencies of what may be called the actual contemporary practice of good writers." Elsewhere it is claimed that the subject of the Tract is "fluent cursive" but this is not strictly defined as perhaps it could well have been. After three splendid sixteenth century Italian cursives (sloping hands with upright majuscules) comes the hand of Mr Downing (No. 4) an upright set hand which is not at all a cursive. Nos. 5 and 6 are pieces by Mr Johnston and Mr Bridges, both of which are formal and not cursive. Plates 7–10 consist of hands which are fundamentally cursive, but possess a veneer of formality. With No. 11 we reach a series of free hands of great interest, the most noteworthy perhaps being the hand of W. Rothenstein (No. 12) in which a remarkably strong personal energy expresses itself through the medium of the late renaissance hand as used for example by Michael Angelo. Roger Fry's (No. 28) is another example of this type. Neither is in the least conscious nor formal. With plate No. 11 (Elizabeth Daryush), they represent to the typographer the most agreeable of all the specimens, and the most satisfactory by reason of their pure and simple strokes speedily yet conscientiously made. The remaining plates exhibit a variety of hands which are interesting to the student for one reason or another. The hand of the classical scholar, H. A. J. Munro is effective on account of his consistent use of exaggerated ascenders and descending strokes. Ludwig Traube (No. 34) does the same thing with less grace. Dean Inge's (No. 18) is perhaps the most easily legible in the collection, his habit of widely spaced words and "leaded" lines imparts a really lucid quality to this hand. The extremely rapid, upright, spirited and rather passionate hand of Fr. Gerard Hopkins, S.J., is mentioned by Mr Roger Fry as giving him the greatest satisfaction—to the typographer a controversial judgement; but Mr Fry's comments are full of valuable suggestions. He looks at writing from the point of view of an aesthetic critic preoccupied with questions of rhythm and music. He finds handwriting beautiful in so far as it incorporates these elements. Mr Fry uses the convenient word "half script" to distinguish the hands which lie between formal and current cursive. It is his judgement, and there will be many typographers who will agree, that the best of these half scripts is that of W. Rothenstein already mentioned. Mr Lowe's paleographical comment singles out the same hand, "There is quality

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and individuality about the hand on Plate 12, its angular form recalling pre-Renascence English hands; the superbly bold ligature of *my* deserves a place among the *Notae Tironianae*." The remark about ligatures should not escape notice. Both Mr Fry and Mr Bridges insist on their value. Of course they do not mean the printers ct and st but contractions of which our '&' is a nearer analogy. A concluding editorial note (by Robert Bridges) emphasises the lesson for printers:

beyond the plainly desirable end of writing legibly, quickly, and beautifully, there is the remote possibility that a perfected current script might work back to influence printing: because, if common-sense improvements should come to be generally established in writing, the aesthetic printers would soon recognise and adopt them to refresh and distinguish their typography, and, since the best authors would favour the best production, the reform should by mere competition spread downwards.

Does this mean that we are to send specimens of Professor Rothenstein's hand to our punch-cutters with instructions to keep as closely to the model as possible? We are not likely to succeed by any such means. We must analyse the model into the several elements which go to the fashioning of its style, and to build thereon a formalized hand. This done, we shall be nearer to the production of the contemporary type we need—but the matter is more difficult than Mr Bridges suspects.

SHORTER NOTICES

The chief interest for English readers of Herr Mori's *Das Schriftgiessereigewerbe in Suddeutschland und den angrenzenden Ländern* (Frankfurt, Bauersche Giesserei, 1924) lies in the appendix of facsimile type sheets rather than in the author's carefully compiled history of the South German typefounders which issued the originals. The truth is, unhappily, that the work of these founders is uniformly dull; the romans, frakturs and gothics being poorly cut versions of older models of which the Luther foundry's were the most influential. Nevertheless, we are most grateful to Herr Mori for undertaking the onerous task of writing and documenting the history of the German

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typefoundries. The present instalment is arranged alphabetically according to towns and since German typefounding arose as an independent craft in Frankfurt with the Egenolff-Luther Foundry, *circa* 1572, the most interesting of all foundries is thus excluded from this volume. The most considerable towns here surveyed are Nürnberg, Strasburg and Stuttgart. It may be hoped that in future volumes the publishers will provide a table of contents or an index, or preferably both. In every other respect the book is soundly and handsomely turned out.

From the warfare between national and foreign text-types in Germany, the calligrapher is deriving the usual profit of neutrality. The reader whose eyes are jerked from fraktur into roman acquires a certain tolerance toward novelty which is favourable to the free strokes of a pen: while the inevitable compromise between the beauty of fraktur and the simplicity of roman will be tested in a thousand experimental script-forms before the typefounder casts it or the composing machine gives it the sanction of a matrix-case. It is because German calligraphy is undergoing a swift and economically important revival that there have appeared several recent books written with a hearteningly modern and practical attitude. R. Koch's *Das Schreiben als Kunstfertigkeit* (Leipzig, Verlag des Deutschen Buchgewerbe-Vereins, 1924) is a German supplement to Johnston, and offers even a beginning writer the delight of acquiring the magnificent swing of his famous gothic scripts. A clearer or more inspiring textbook could hardly be imagined: it should be read with pens near at hand. Prof. Ehmcke's *Schrift*: ihre Gestaltung und Entwicklung in neuerer Zeit (Hanover, Günther Wagner, 1925) starts, indeed, with a historical account of the rise of modern calligraphy in England and German dependence thereon, but he at once shews, by means of over a hundred examples of script, how vigorously and intently the scribes of Germany, Russia and Poland are pushing toward a free but mannered style which shall be modernistic above all. The compilation ends with 1925, and a valuable bibliography is appended, which gives an idea what a battle-ground letter-form has been in Germany.

The American periodical *Ars Typographica*, formerly produced by Mr Goudy, has been happily revived by a well-known student of typographical history, Mr Douglas C. McMurtrie, under whose editorship it appears quarterly.

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Each number gives us, in addition to serious full length articles, a department of abstracts and reviews in which an attempt is made to cover current English and foreign literature. It is hard to separate the history of typography from the study of bibliography—strictly, we suppose, typography to be a department of bibliography—and we are not sorry that Mr McMurtrie attempts justice to both. His scholarly and discriminating reviews minister to an enthusiasm for the art which must have important results, but lest scholarship become an end in itself rather than a means to an end we should like to see Mr McMurtrie give some of his erudition to the problems which vex the typographer in his daily work.

Amongst the articles we notice one by Mr Goudy on the roman alphabet. It is a convenient summary of its development and includes in its illustrations two pages from "an unpublished manuscript alphabet of Roman capitals attributed to Leonardo da Vinci, and drawn probably about 1480." We should like to hear more of this manuscript which is in the library of Mr C. L. Ricketts of Chicago. It would be interesting to know what relation exists between it and the first printed work on alphabets—issued by D. Moylus, Parma, undated but issued apparently about 1483—a unique copy of which is now in the possession of Signor Tammaro de Marinis. It would not appear that the geometrical annotations to the Ricketts manuscript are in any one of the known scripts of Leonardo.

We must hold over for the present a notice of recent issues of the *Archiv für Buchgewerbe*; a detailed review of which would consume more space than we can spare in this issue. Perhaps too there is enough elsewhere in this issue on the subject of German typography. But we should like to draw attention to an important article on fraktur by Dr Albert Giesecke in number 3/4 of 1925. The Ludwig Volkmann Sonderheft is full of interest; Dr Julius Zeitler's *Historizismus und Konstruktivismus im Buchgewerbe* has considerable practical importance. The most recent number (4, 1926) is devoted to a consideration of hand-made paper, its history and usage.

The use of a second colour in book-printing has generally been the privilege and bane of consciously 'fine' printing. In numbers 2-3 of *Die Bücherstube*, (Munich 1925), a lively article by Heinrich F. S. Bachmair considers the possibilities and limitations of 'the second colour' in theory and practice. Taking his examples from modern German work as shewn in Loubier's

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Die neue Deutsche Buchkunst, the point is emphasized that the eye tends to group and select such words in a title-page as are printed in the same colour, and will skip from one black line to another over the intervening red. More interesting, because less obvious, are such questions as whether a colour should appear on the title if it is not used in the body of the book; the consistency of colour in page-decoration; the use of coloured initials and how, wrongly used, they can behead a word. The author points out the importance of adjusting the shade of ink to the tone of the paper, and suggests a 'quiet,' unobtrusive colour for running heads and for the names of speakers in dramatic works, these being as it were typographical undertones which too often interrupt the rhythm of the actual work.

The awakening of the experimental spirit in typography occurred under somewhat different auspices in each successive country that felt the impetus of William Morris's work. Germany seems to have been at once handicapped and aided by the fact that the first patrons of the new movement were men of learning whose versatility led them toward the arts: handicapped, because such men are too prone to trust to logic in matters of taste: aided, because of the enormous prestige given to fine printing by the sincerity of these intellectual *aristoi*. The *Monatshefte für Bücherfreunde* (Berlin 1925, vol. 8), in an article by Herr Bachmair, shews the typographic work of the writer Otto Julius Bierbaum, whose influence upon German literature began in the revolutionary nineties. Here we have, not a man of ideas imposing restrictions on his printer, but a poet who so evidently loves words that he loves too their outward shapes, and enjoys making tableaux of them down a page. The successive proof-sheets of the title of *Prinz Kuckuck* (1907) as reproduced form a valuable document. The most brilliant product of this spirit is his amazing work *Das schönes Mädchen von Pao*, for which the Enschedé foundry seems to have been combed for ancient types, culs-de-lampe and vignettes. The text—of a phosphorescent decadence—is as it were, orchestrated in types by the author. Further than this monumental 'allusiveness,' period-work and revivalism cannot possibly go, and the historically-bent bibliophile will keep the book, after removing the quite alien illustrations, as the *chef-d'œuvre* of a charming and deplorable typographic past.

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des

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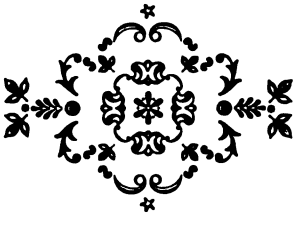
1621—1835

Étude Historique, et Bibliographie

par

MARIUS AUDIN

Lyon



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The third list has just been issued with an original burin engraving by J. E. Laboureur. It contains a number of private press books, various books printed by Bruce Rogers and D. B. Updike, and many examples of contemporary illustrated books, both English and French. Among the latter are to be found most of the volumes illustrated by J. E. Laboureur described elsewhere in these pages. Apart from the ordinary edition of the third list, 150 numbered copies have been printed on hand-made paper; these may be obtained without charge by collectors who are especially interested in the art of Typography.

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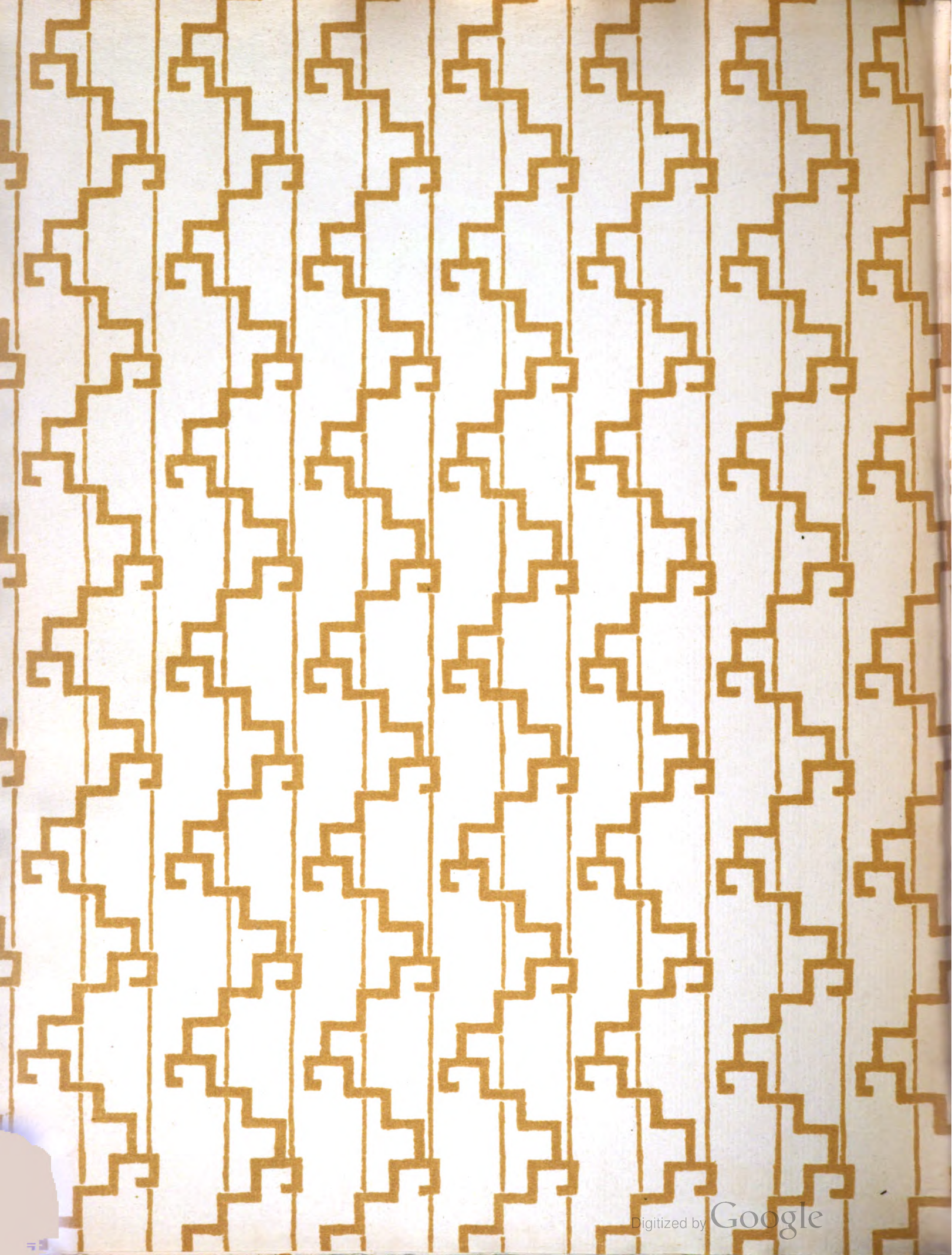
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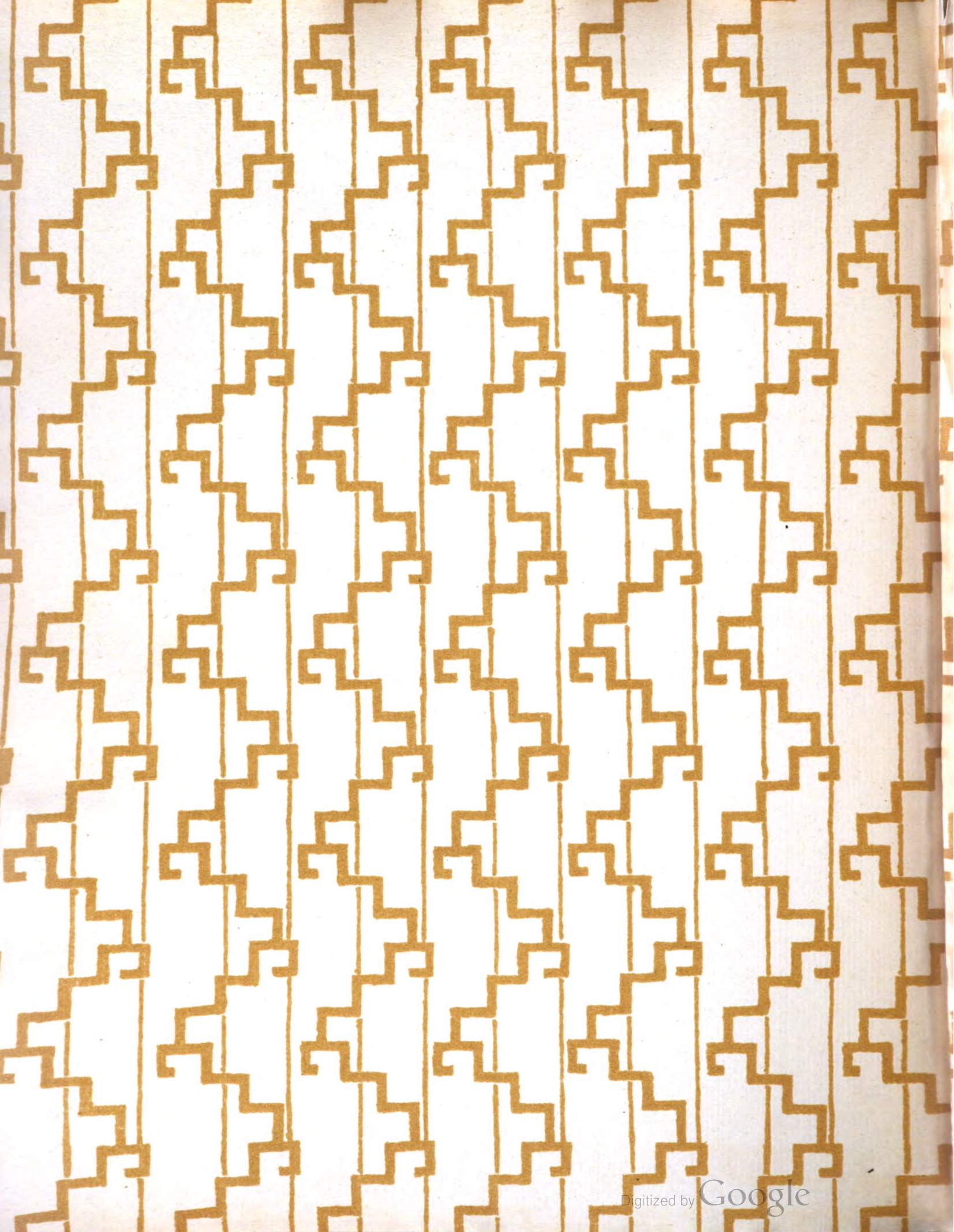
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